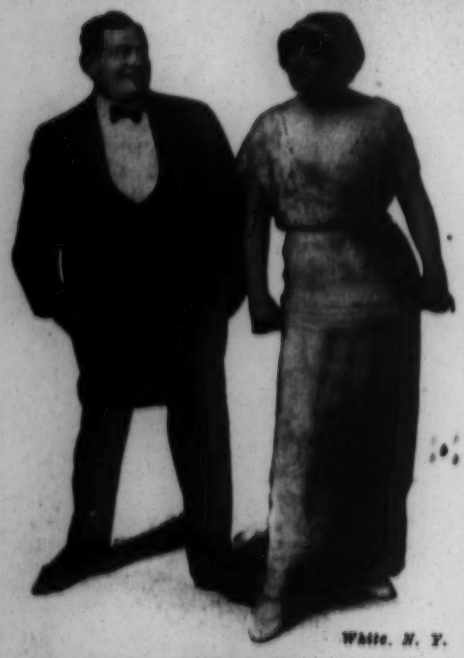
The "Legit" in Vaudeville, by Robert Grau

NOVEMBER 5, 1913 PRICE TEN CENTS

THE NEW YORK DRAMATIC MIRROR

E. H. SOTHERN AND JULIA MARLOWE IN "MUCH ADO ABOUT NOTHING"



White. N. Y.

ADOLF PHILIPP AND GRETE VON MEYHOF
In "The Midnight Girl"

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"THE MARRIAGE GAME"
Orrin Johnson, William Sampson, Alexandra Carlisle, Chas. Trowbridge and Geo. W. Howard

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JOHN MASON AND MARTHA HEDMAN IN "INDIAN SUMMER"

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PEGGY O'NEIL AS PEG O' MY HEART

White. N. Y.

A. TOXEN WORM'S FAMOUS POLICE DOGS AT THE HIPPODROME

FORBES-ROBERTSON AS OTHELLO

THE NEW YORK
DRAMATIC MIRROR

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MADAME LABADIE PLEADS FOR ART

A SWEET-FACED, dignified lady, of whom the first impression is truth and the second earnestness, sits in an upholstered chair, talking in a rich, gentle voice, while the light that comes through a great French window in the Hotel Astor reveals every change in her expressive countenance. It is Madame Harriet Labadie, who reads unusual plays in public.

"My niche is pitifully small," she is saying as she clenches the fingers of her gloved hand in mute determination, "but I am forcing it out in every direction to make room for as many more as possible. Realizing my limitations, I keep pushing the frontier away and trying to appreciate those vast reaches that are at hand.

"My art is not too inconsequential to be worthy of undivided effort. It has the best possible title, for it is older than drama itself. The rhapsodists who wandered about ancient Greece before Christ, reciting the great epics, were its first exponents. I am not a reader, not an impersonator, and not a reciter. I present plays. And the way I try to present plays is for their appeal."

She speaks rapidly, but her thoughts are orderly and her expressions do not need to be qualified.

"There is no scenery at any of my readings—just a bare wall behind me. In from thirty to forty seconds I create the atmosphere, briefly designating the immediate locality with its entrances and important features. In that setting I place living figures for I find the qualities that animate them. I am each character. Madame Labadie is gone. No names are used save in the introduction and in those speeches where they occur. The suspense that I am able to create proves that the audience readily follows. Of course, that is also a tribute to the dramatist, who makes his characters so distinctly individual that their speeches, following one upon another without names prefixed, do not sound like monologue. The rapid transition from character to character is accomplished by manipulation of the voice. So much depends on that. Elocutionists rarely study voice culture, although voice is master of expression. Few actors realize the violin gradations, the intonations, the sweep of character variances in voice. Then I have no intermissions. That is, no more than short pauses. I believe I am the first reader to dispense with them."

Here she is disposed to enlarge upon what she has said.

"By emphasis on the absent qualities I do not mean that we should not strive for accuracy or truth. Too little is even worse than too much, for then there is nothing from which the discriminating may select.

"Probably the first question that should be asked in considering a play is, Should or should it not be localized? In other words, is it limited in appeal or of universal application? Take A Doll's House, by Ibsen. It is not localized, is not necessarily for Norway, but is quite adaptable to American needs. Climate is to be considered. The South implies quick jealousies and other powerful, elemental emotions; the North has more of the deliberative temperament. These things help greatly to decide the tone of the composition.

"The people of the play I never study for themselves. To me they are just integral parts of the play itself. Individual consideration comes later. An actor has it much simpler. He devotes himself to a single part. But a reader has every character and the unity of the drama to sustain. There cannot be a break for one moment, else all the illusion created goes for nothing. An actor should be so much the better for his advantage. Still, he should realize that he is but a part, that he cannot compass all. Without his associates he cannot adequately express

MADAME HARRIET LABADIE.

the relation of figure to figure, of age to youth, and the innumerable other things that characterize."

Now as to the things that make characters distinctive.

"Physical peculiarities and defects are rarely necessary to characterize a figure in a play, although they sometimes prove very helpful. That the stigma was placed on the hunchback in Damaged Goods seemed to me very bad. Four eminent surgeons have assured me that it is impossible to become a hunchback through hereditary influence. It seems worse, because many mothers, impressed by the play, probably leave the theater, believing that their hunchback children became so through some such cause. On the other hand, I think careful characterization of the kind may be very effective. For instance, Dr. Rank in A Doll's House does not stand out in his proper place without some such mark. I was three months trying to give him a little cough that would not hurt my voice. His, you know, is a tubercular cough, not that of a consumptive."

Madame Labadie is entirely without that feigned contempt for the theater that is unfortunately too often present in professors of subsidiary arts. She loves the drama with a devotion that is rare.

"By keeping close to the theater," she says, "which I believe is the function of the drama, I endeavor not to lose sight of the main purpose of art. I seize every opportunity to be in the playhouse and near the actors that I may study their methods. I want actors and persons interested in the drama to be my friends, as I hope some day to be friends to them.

"While there certainly are actors who show great painstaking in their performances, most acting that I have seen impresses me as evidencing a lack of work. That is, many actors seem content merely to present types with little or no genuine feeling. If they would only realize it, there is the keenest joy in getting at the kernel of a part and constructing a living figure from it. O, can't I make this interview an appeal for the best in art! We need a place here in New York that is so full of golden opportunity for the educational advancement of art. There is so much material at hand. But it must be developed. Why should it be held that study is unnecessary in drama? The painter and the sculptor study. Nothing can be done in drama without color, form and rhythm, and they must be learned. Let education in this regard swell upward into a movement that will evolve a permanent Academy of Expressional Art. We are not a poetic people in this country. Our imaginations are jaded. We are prosaic. We need something to stimulate imagination, to suppress enough that our emotions may have room to rise. These sumptuous mountings of plays are killing off imagination by destroying the occasion for it. But there, I am becoming too vehement."

Madame smiles as she checks herself.

"There are as many forms of art as there are ideas. The physiological and avowedly moral plays that are being so widely discussed just now I regard as merely the outcome of the chaotic condition of the country. Amusements at this time are a sort of whirlpool wherein only the most violent matter is strong enough to fight its way to the surface. It has almost reached the limit. The public has been aroused, and that keeps it going beyond where it would go in a normal state of affairs. People make a convention of it without realizing that the need of it is gone. If plays of this kind are persisted in they will become vulgar. But in time the kettle will boil over, the 'daredevilishness' that tempts people to call for and give that kind of play, will run out, and there will be room for the delicate things to come to the top. Then I hope the poetic drama will appear. Please understand me. I do not mean blank verse. I mean the poetic in thought.

"If I have talked more freely than usual to you of the things that lie nearest my heart," says Madame in conclusion, "it is because I regard THE MIRROR as an old friend. My mother was a MIRROR correspondent from a little town in Michigan for twenty-two years, so I learned early that your paper is an institution."

ARTHUR EDWIN KROWS.

"THE LEGIT" IN VAUDEVILLE

By ROBERT GRAU

HOW many persons know that there are symphony orchestras in modern vaudeville theaters? Few, indeed—and still fewer are aware that no less than six violoncellists of the first grade and offering the concertos of the greatest masters are now appearing in widely different circuits, not only in the "two a day," but also in the "three a day."

It has been stated that the recent engagement of David Bispham at the Palace and other vaudeville theaters was the first appearance of a grand opera star of the first magnitude on these stages. Such a statement is wide of the truth, and is merely indicative of the small number of persons who are familiar with even so important a phase of vaudeville evolution.

It is nearly two decades ago since one of the greatest grand opera stars appeared in a New York vaudeville theater. These were the primitive days of progress in what was then called "the continuous" performance; yet it is true that the famous tenor Campanini sang at Proctor's Theater in 1892, and after him came Tagliapietra, the baritone. The latter was granted less in vaudeville twenty years ago than was meted out to him in the operatic field. Even the attraction of a Campanini, who sang with Nilsson at the Academy of Music, did not warrant Mr. Proctor to accord the tenor more than $600 a week.

That Mr. Bispham was paid $2,500 a week, and that Madame Nordica has been offered $4,000 a week, is the very best proof that the celebrities who have been appearing with grace and dignity in the vaudeville theaters since 1892 have "made good," and yet I distinctly recall that the same managers who are now rated as millionaires were wont to call the intrepid "stars" who tempted fate in those days "The Gold Bricks." Even to-day, when a Nethersole or a Fritzi Scheff effects a debut, they are termed "Monday" acts.

There has always existed a group of low-browed persons, some even influential, who have sought to belittle the influence excited by the players and singers from the legitimate stage. Yet it is fair to admit at this time that what vaudeville is to-day, the "stars" who persistently raised the artistic level of its programmes have made it, and this explains why a Campanini was paid $600, and why a John McCormick is offered six times as much to-day.

It also explains why Del Puenta, one of the greatest operatic baritones that ever lived, was paid about one-eighth what Mr. Bispham is now receiving, and yet up to the time that Sarah Bernhardt proved the wisdom of Martin Beck's plunge of 1912-13, there has always existed a bitter opposition to "the legit," and that, too, among the very same gentlemen who have been enriched by the glamour and prestige which such engagements have brought to a once despised branch of the amusement calling.

But invariably a retrograde movement has been prevented only by the pronounced and progressive policy of one daring showman, whose mental caliber and perspicacity were rewarded to such an extent at the box-office that each year has witnessed a greater demand for what are called "name" acts.

Twenty years ago it was the rivalry between Messrs. Keith and Proctor that preserved the demand for "the legit." The writer was at this period acting as an intermediary between the so-called stars and the managers, and it was a common procedure on the part of the latter to climb up three flights of stairs to my apartment in the effort to capture a headliner. In those days the managers coined the phrase "Grau's Gold Bricks" to distinguish the galaxy of well-known players and musicians from the regular variety performer.

Here are some of the "Gold Bricks" that were meted out to the vaudeville managers at a time when the latter would have been repulsed by men and women, to whom to-day they would not grant even an interview.

Charles Dickson and Lillian Burkhardt jointly were paid $250 a week, and as this was the first dramatic sketch team to capitulate, it is worthy of note to state that a dozen conferences were necessary before so large an honorarium could be granted. Then came John Mason and Marion Manola, to whom $350 was paid each seven days. Mason was recently offered $2,000 a week alone, Sydney Drew and Gladys Rankin were paid the same, and their vogue is as great to-day as it was eighteen years ago.

Clara Morris was the first to get $500 a week. But a very few weeks was granted to her. Marie Wainwright fared better at the same weekly reward. Rose Coghlan, however, demanded $750. That this splendid actress was acceptable at this salary is evidence that the Gold Brick was either a necessity or a misnomer in that day.

As recently as ten years ago when the amount in a headliner's pay envelope had reached $2,000 a week, a concerted effort to call a halt was ineffectual, only because of the advent of Percy Williams, who inaugurated a policy of "pay first and count afterward," in connection with the Orpheum Theater in Brooklyn.

"No matter what the others may do, I must have the best always," was the slogan of a man whose elimination from vaudeville activity was said to have been the result of a final determination to end for all time the "star" policy. It was thought that, with Mr. Williams disposed of by a $5,000,000 transaction, vaudeville would become a safe and sane business, and that a programme of even and general excellence would solve existing problems and create longer managerial dividends.

But, in the meantime, as a result of a strife between the Eastern and Western interests, there had risen at Forty-seventh Street and Broadway a majestic playhouse—the Palace Theater—intended as a toy with which the magnates who control the great Orpheum Circuit were willing to sink some of their vast earnings in the West in order that the Orpheum brand of high-class entertainments could be revealed to New York's amusement patrons.

And it is true that the necessities of this one establishment has perpetuated the vogue of the high-priced headliner, still called the "Monday act." Moreover, the influence of the Palace Theater is to be seen in the programmes of nearly every vaudeville house in the country. The higher the remuneration to the star the greater the demand for his or her services, and instead of these well-paid celebrities obtaining but a few weeks, the spectacle of a score of stars receiving in excess of $2,000 a week and playing from twenty to thirty weeks a season, is now on view.

It is also true, however, that the "stars" who now make the excursion from the Broadway playhouse zone to that of modern vaudeville no longer assume that they may come forth with a total disregard to the matter of a vehicle. Hence, where in the days of "the Gold Brick" it was only the name that counted, to-day a superfine discernment is exercised, and woe to the "stars," irrespective of their fame, if they and their vehicles are found wanting at the crucial opening day.

The great majority of the headline features of to-day are presented with consummate care, and with an outlay financially no less than for a Broadway playhouse premiere. Madame Bernhardt's productions were in no sense inferior to those over which the nation had raved when the seats cost $3 each, and Olga Nethersole's Sapho was proclaimed even superior to the famous Wallack's Theater production of two decades ago, while Fritzi Scheff and David Bispham—both former Metropolitan Opera House stars—were heard to no less advantage when singing twice daily.

Thus, it may be seen that progress and uplift have been on such a scale that the day is passing when the capture of a great name will attract unusual comment; but let no man believe that vaudeville, though firmly intrenched with the public, can prosper without the maintenance of the same progressive policies as have made it the most lucrative of all of our amusements. And this means that larger and even more palatial theaters will be erected and programmes offered therein which, when compared with those now marveled it, will be termed as far superior to them as those of to-day are over the old-time variety show in the days of that pioneer Tony Pastor, who was, in fact, the first to present vaudeville of a refined order.

White. N. Y.

DAVID ANDRADA AND ANN SWINBURNE IN "THE MADCAP PRINCESS."

BROADHURST *vs.* VEILLER

Mr. George Broadhurst and Mr. Bayard Veiller have been airing their opinions as to who of the two is the author of Within the Law in the October *Metropolitan*.

THE MIRROR months ago gave the substance of the dispute between the two authors. Mr. Broadhurst declares that Mr. Brady handed him a play called The Miracle and requested him to rewrite it, which he did with the consent of the author; that therefore he is entitled to the royalties he is getting from the play.

Mr. Veiller declares that The Miracle as rewritten by Mr. Broadhurst proved a failure and Within the Law did not make a success until he had eliminated what Mr. Broadhurst had interpolated.

Mr. Broadhurst heads his article "How I Rewrote Within the Law."

The immediate incentive for him to do so was a breezy article from Mr. Veiller's pen, printed some time ago under the heading, "How I Wrote Within the Law."

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Mr. Broadhurst in the course of his article says:

"It was the end of the play, however, that made it completely impracticable. As before stated, it was called The Miracle, and the miracle was that love had come to the two young people. But Mary's innocence had never been established; in the eyes of the father and police she was still a legally convicted criminal, and, were the question ever raised in the future, no matter what her condition of life, she would *still* be a legally convicted criminal. Moreover, the boy had not been reconciled to the father. Heedless of this, however, and without a word to anyone, they were going to leave New York and go out West to grow up with the country.

"The above was the end of Mr. Veiller's play as it came to me. I changed the scheme entirely. I devised the means by which Mary's innocence was established; I made the boy's father see the injustice he had done her, and in this way lead to the general reconciliation that was absolutely essential. This is played to-day as I reconstructed and revised it.

"Briefly then, aside from minor things, the name of the play is mine, the end of the second act is mine, the climax of the third act is mine, and so is the end of the play. This can easily be established by comparing Mr. Veiller's manuscript as it came to me with mine as given to the typewriter."

Mr. Veiller says Mr. Broadhurst's version was a failure in Chicago and that the fact was admitted by Mr. Brady. He prints several certificates of character in behalf of his work and copies freely from the verdict of the Chicago critics that the play was a fiasco.

AMONG OURSELVES

THE other evening—it was the Indian Summer opening—I was waiting very patiently for Augustus Thomas's outdoor life conversation concerning the sea and whip-poor-will's eggs to lead to something of genuine interest indoors in regard to the plot, when my attention was diverted by a head of dark hair and a pair of white shoulders some rows further front. There was something so natural and individual about the arrangement of the hair that I felt confident no Fifth Avenue hairdresser had had a whack at it. The shoulders, too, moved so quietly and gracefully about in their lace confines that I began wondering who their owner might be. Somehow, I associated that head and back with some of the charming heroines in novels I had read. I couldn't recall any of them by name—only as a type.

My comparison was rudely jostled at this moment by the unexpected appearance of a pair of sailor's legs dangling from the skylight on the stage; then followed such a rough house for a moment that I fancied I must have strayed into one of the plays of the underworld. However, the actorial excitement was not contagious, and in the final act we again resigned ourselves to listening to John Mason's perfected hourglass system for measuring his words.

It was not until the final curtain that the head and shoulders revealed their owner as Dorothy Hammond. The last time I saw her play in this country was as leading woman for Guy Standing, whose wife she afterward became. Her greatest success was achieved in plays in which she appeared as a young woman of breeding and social position—usually a Lady Somebody. This made a lasting impression on me, for so few actresses possess to perfection the difficult art of gracefully wearing a stage title.

The Standings have taken an apartment near the Park, where they expect to be very comfortable during the run of At Bay. They have a beautiful home in London, two charming children, a big automobile, and unbounded hospitality for their friends. Miss Hammond played the leading role in The Butterfly on the Wheel all last season. This is her first visit to the States in five years.

Frank Keenan has two daughters, each of whom is clever in her own way. One has been making rapid strides as an actress; the other preferred domesticity, and has been demonstrating her ideas on the subject by fitting quite naturally into the quiet life of the army post at which her husband is stationed. Recently she paid a visit to her parents' home on Long Island, where she had a happy time in renewing old friendships. Among her callers was one impulsive girl who proceeded to enthuse.

"And to think," she exclaimed, "that you married a soldier! One of the defenders of our country! How wonderful! And just to think! What a pleasure it will be when we have a war—and, believe me, my dear, it is coming sure—then, then you can fasten on his sword and send him forth to die for our country. How glorious!"

In her enthusiasm she failed to note that her friend was not as charmed by the prospect as she should have been.

"And to think——" she paused and grasped her listener by the arm. "How many children did you say?"

"Two," replied the proud, young mother.

"How splendid, my dear. Just think! How good you have been to our country. I can see them growing up, with little tin swords in their chubby little hands and little toy drums hanging around their sturdy little necks. Zip—zap—they sheathe their swords—rat-a-tat—they pound their drums. And then—and then—there comes a time when you will fasten real swords about them and off they will go—just like their brave father—to fight for our country. Isn't it a stirring picture?" she appealed impressively.

"It would be," replied the mother, "if my children were boys. They happen to be girls."

They have changed the unhappy end of To-Day to one still more unhappy. Are we about to undergo a revolution in sentiment as to our last curtain? What has come over us? Or, is it possible that some well-meaning, but too-advanced critic, or friend of the playwright has had the courage to endeavor to extricate us from that accepted form of stage direction, "hero and heroine in each other's arms as curtain falls. Picture. Hold it." Goodness knows, we were miserable enough when Edwin Arden chased Emily Stevens all around the furniture and rounded her up back in the alcove behind a curtain, where the sounds issuing therefrom told of a choking match. Then, in came the goody-goody old German father and mother, who had so got on our nerves from the start with increasing acuteness as the acts came along that we wished almost anything would happen to them. But we were really glad to see them on their last appearance, for they saved their blithesome, frippery-loving sinner of a daughter-in-law from a determinate choke and their son from murder. That was some relief, for there is no denying that the scene takes a powerful grip on one. But now—the poor girl gets choked after all. Perhaps this is a kindness in the end, since the audience can depart with the consolation that she will no longer be troubled with the distressing problem, "Where am I going to get the money to pay for my new gown?" Are playwrights going to be cruel enough to do away with the happy ending and compel people to remain in their seats out of sheer interest in the uncertainty of the closing scene? That would be too much.

Apropos of dress, Florence Reed's silk attire in one act of The Girl and the Pennant merited all the strictures heaped upon it by the dramatic critics. Only they didn't say half enough. The man or woman who designed that frock should have been held responsible for the havoc it wrought. I think it might be best described as a cubist's fancy of attire in some country yet undiscovered by man. In color it was a mixed strawberry and raspberry flavored whipped-cream concoction. But, oh, the lines of it! It had pyramid-shaped wings on each side, located half way

Harris and Ewing, Washington, D. C.
MISS DOROTHY HAMMOND.

between the waist and knee. In the rear there stood out in bold relief a bunch of ribbon bouffant, which looked like nothing so much as a pullet's tail, both as to shape and location. If I were permitted to apply a fanciful name for it I should call the frock the chicken endeavoring to escape from the coop. This, perhaps, would not be so poetic as the names given by a titled English dressmaker to some of her creations, such as "Love in a Mist" or "Thee Awakening of Dawn," etc., but it would serve. I couldn't help believing that M. Paul Poiret's parting remark that "Americans should be more daring in their dress" had been accepted too literally by some dressmaking reader who had failed to see the humor of the observation. Some one endeavored to excuse the costume by saying perhaps it was too advanced in style for us as yet. I didn't know there was so much charity in the world.

On dit that in London Prunella is such a favorite that people have been known to name their children after the modest little maid who decided to try her wings in the world. If so I hope Prunella's adventures will not incite her namesakes to go and do likewise, for Prunella certainly had a lively time of it out in the world for a couple of years, if the tale told by her gay companions was true. She was very merry, and seemed to have no regrets in regard to her deplorable conduct. Even when she returned home, alone, friendless, changed in appearance so that her former companions did not recognize her, although the audience could not find her in any way different, there were no tears for her indiscretion. Her one plaint was as to whether she had done wrong in bestowing her love. The wise, stormy, weather-beaten musician on his pedestal assured her that she had acted most correctly, so that settled Prunella's doubts. Besides, previous to her return, Pierrot had confided to us that "We were married. She had wished it so." His tone conveyed that he merely consented to please her whimsical fancy. Of course, he didn't give us the time or the place, but it really wasn't necessary, since it is becoming a modern fashion not to mention either, unless the customs officials rudely request information on this subject. The word *married* was evidently deemed sufficient by the author to clear up any Puritan suspicions we might have had as to Prunella's midnight flight with such a young rake as Pierrot.

Marguerite Clark was very adorable, but I couldn't help wishing that the playwright had given her a chance to display what in common parlance the actors insist upon calling *guts*. She is a lovely, fairy-like, little creature and deserved to lose her heart and virtue to some one more Romeo-like in nature than Pierrot.

The music was varied and suitable in its themes. Walter Damrosch, for one, thoroughly approved of it. He couldn't find enough adjectives in his praise of the production.

MADAME CRITIC.

BRITISH PLAYS FOR THE DOMINION

[The following article from the Vancouver, B. C., "News-Advertiser" expands upon the subject of the Canadian theatrical field and the efforts being made to emancipate the Dominion from the domination of American producing managers. The situation is one which New York theatrical men should not pass over slightingly, but take into careful consideration. New theaters, aided by Canadian financiers, will be in existence at Montreal, Winnipeg, Toronto, and Vancouver by next Fall, and will be conducted under a policy specially favorable to English companies.—ED.]

THE complaint of Mr. William Faversham that Canada has no national drama, and no visiting English actors and actresses, being compelled to rely wholly on the productions of the United States, seems to be in a fair way, at last, of being remedied.

According to the Ottawa *Free Press*, financial support has been promised by such well-known men as Sir William MacKenzie, Sir Donald Mann, Sir William Whyte, Sir Daniel McMillan, Sir Montagu Allan, and many more whose names abundantly guarantee that the requisite funds to carry the scheme to a prosperous issue will not be wanting. For the practical part of the work they have entrusted their interests to Mr. William Holles, who for some time has been carefully studying the condition of theatrical affairs in Canada.

"These operations," said Mr. Holles when interviewed in London, "include the immediate construction of four theaters in, respectively, Montreal, Winnipeg, Toronto, and Vancouver. The cost in each instance will be something like $1,500,000, and already the necessary funds are assured. Building, of course, is a much more expensive affair in Canada than here, both ground and labor being infinitely more costly.

"On the other hand, all the sites are freehold. The Imperial sentiment is very much alive just now; the bonds that link Canada to the Motherland were never stronger. English artists—I speak, obviously, of those who have made their reputations—are as well known, by name at least, in Montreal, Toronto, and Quebec as in London, and are as certain of an enthusiastic welcome.

"In the past English dramatists have been content to transfer the acting rights in their plays, both for the United States and Canada, to American managers, who, it is no secret, have shown very little regard for what Canadians very rightly consider to be their legitimate claims.

"After all, this, perhaps, is scarcely surprising. They have so many theaters of their own clamoring for attractions that ours take quite a subsidiary place in their calculations. Thus it happens that, with possibly the exception of Montreal and Toronto, our public is being starved so far as plays of the better class are concerned.

"My appeal to those in a position to provide the needed financial backing for the project I have in hand met with an instant response. The only condition made was that the scheme should be adequately represented in London. It was with the object of arranging for this that I came to London. Here I got into touch with Mr. Carl F. Leyel, who entered enthusiastically into the idea.

"A limited company, with a capital of $50,000—the entire amount, let me say, has been already subscribed—was quickly formed by him under the name of the British and Canadian Theater Organisation Society. Its temporary offices are at 35 Craven Street, Strand, and as the first outcome of the combination Mr. Martin Harvey comes to Canada at the close of the year. But, of course, we shall not be in full working operation until Autumn of next year, when the four theaters of which I have spoken will be ready for occupation.

"Let me for a moment indicate the advantages which we shall be able to offer English companies and English playwrights. In the first place, we shall, within a year, control four of the largest, handsomest, and best equipped theaters in the Dominion. Next, we insure a tour of at least twenty weeks in the Spring and of twenty weeks in the Autumn. I am not, I hope, committing a breach of confidence when I

(*Continued on page* 6.)

Prominent Critics

Canada has a number of trained and scholarly dramatic critics who are giving the Dominion newspapers eminent standing among theatrical people. The Montreal *Star* has in Mr. S. Morgan-Powell one of the most readable reviewers on the Continent, a critic whose comments are based upon ripe experience and close observation. Of Mr. Powell we read in Morgan's "Canadian Men and Women of the Time" as follows:

"Born in London, England; educated at Ellesmere; formerly on staff of Yorkshire *Post*, Yorkshire *Evening Post*, Bradford, Birmingham, and London papers. Traveled extensively in Europe, Northern Africa, West Indies, and South America. Attended musical and dramatic festivals at Bayreuth, Munich, etc.

S. MORGAN-POWELL,
Dramatic Editor Montreal *Star*.

Commissioner Nile irrigation scheme; correspondence from Algeria, Tunis, and West Coast of Africa. Short stories and poems in English periodicals and foreign publications, musical art, and dramatic criticisms, literary reviews, and critical studies; sub-ed. *Daily Chronicle*, Demerara, 1900-1903; Ed., *Argosy*, Demerara, 1903-04; at present News editor and Dramatic Editor, Montreal *Star*; has made special study of the drama in England and on the Continent."

Mr. Powell was secretary of the Earl Grey Dramatic and Musical Competition in Montreal three years ago, and for several years studied the Continental drama at first hand, attending the most important premieres in France, Germany, and Italy. Mr. Powell has also had a great deal of experience as a play reader for theatrical producers and actor-managers. At present he is engaged in endeavors to encourage a movement for the establishment of the repertory system in Canada as a first step toward the ultimate establishment of a genuine Canadian theater and dramatic literature.

MAXIMS OF THE STAGE

We must accept the premises of the dramatist or else avoid challenging his conclusions.—James Huneker.

The playwright who has the genius of the first act seldom has the genius of the fifth.—James Huneker.

A comedy is like a cigar. If good, every one wants a box; if bad, no amount of puffing will make it draw.—Henry James Byron.

Universality of character comprehends some slight touch at least of vulgarity.—George Bernard Shaw.

The nude in art has rendered holy the beauty of woman. Moral art regards the body as obscene. It hides it with drapery. There is an infinite difference between the nude and the naked. The nude is pure. The great artist holds the mirror up to nature. Little souls are ashamed of nature.—Robert Ingersoll.

BRITISH PLAYS FOR THE DOMINION

(*Continued from page 5.*)

say that with A Marriage of Convenience, a play hardly to be described as a novelty, and with a company consisting of only five people, Mr. Lewis Waller averaged, during his brief Canadian tour, no less a sum than $8,000 a week, gross receipts. One must naturally allow something for so popular an actor. Still the play's the thing, and a good play will always command a large following, even if performed only by a competent company. Further, there is this point to be taken into calculation—namely, that Canada can be used as a first stage for a tour extending to Australia, the company returning via South Africa. By adopting this route a saving of from three to six weeks can easily be effected.

"We have got the money, we have also got the theaters, the number of which is bound to show a rapid increase. What we want is a sufficient supply of attractions to keep us going. It would be difficult to exaggerate the widespread desire there is in the Dominion to be in direct touch with the Mother Country and to throw off the yoke which has bound us to America. 'Whatever you do,' said one of the most prominent men in Montreal to me just before I left, 'see that you get us "Drake."' It is this Imperial sentiment that permeates every section of the public, who are tired and even resentful of the many war dramas which we receive from the United States, and which, as you may imagine, are anything but complimentary to our national pride.

"I am persuaded, further, that there is a most remunerative opening in Canada for vaudeville entertainments, and in all probability we shall profit by the fact to devote some of our theaters, at least, to this form of entertainment during the off season. Here again we shall want English artists and English material."

MR. BRADY ANSWERS MME. SIMONE

"Madame Simone comments on our weakness for the 'happy ending.' That is a concession to the public, which time and again has expressed its disfavor at the more artistic 'unhappy ending.'

"In reply to the actress's statement that the men managing the great theatrical combines of America are not, properly speaking, theater men at all, but mere speculators who gamble in theater rents and manuscripts, I will venture the assertion that the average of intelligence and of specialised knowledge among American managers is as high as among London or Paris managers, or those of any other country. In this I do not include the actor-manager who produces merely for himself and on a limited scale. Criticism is lodged against the American manager because of the low standard of dramas presented, but I contend the criticism should be against the public, which demands the type of play it gets.

"Admittedly the theater abroad is in a better way than here, but it is because the public taste is finer there and not because the managers are more enlightened. You will answer that the public wants bright, sweet, clean plays, and I will reply, 'Yes, one or two in a season.' You will quote Peg o' My Heart, and I will say that one 'Peg' will be popular, but fifty would leave the theaters empty. But give them fifty Lures or Within the Laws or Potash and Perlmutters and the playhouses will be kept full.

"Naturally, the theater is conducted commercially in America. Madame Simone cannot understand this and no foreigner can, because nowhere else in the world are the conditions the same. In England the theater is London, and if you are in Liverpool you are as far removed from it as if you were in Siam. Paris represents the theater of France, Vienna the theater of Austria, Berlin the theater of Germany. But here we have New York, Chicago, Philadelphia, Boston, and, except that New York chances to be the manufacturing center of productions, each is as important as the other. And in between are countless other cities and a vast territory that is to be considered by the manager as carefully as New York. There is no other conceivable basis on which the theater in America could be conducted but a commercial one.

"Madame Simone compliments the American actor and actress on their enthusiasm, freshness, vitality, and energy. I agree with her there. There are no better character actors in the world than American players."

C. Haddon Chambers, author of Tante, Passers-by, Captain Swift, and other plays, is going to remain in New York until the middle of November, it is said, to gather material for a play on American life from an Englishman's point of view. It will be in four acts, the first two being laid in the American colony in London, and the others in the United States. Of course, it will be a comedy. No official announcement has been made of when it will be completed.

When a comedy of mine is performed, it is nothing to me that the spectators laugh—any fool can make an audience laugh. I want to see how many of them, laughing or grave, have tears in their eyes.—George Bernard Shaw.

Personal

BERINGER.—Hedwig Beringer, who has been connected with the German theater in Milwaukee since 1881, is going into retirement. She is three years the senior of Madame Bernhardt. Miss Beringer has played in the prominent theaters of Berlin, Hamburg, Bremen, Graz, Koeningsberg, and the court theater of Schwerin. She received marked attention from Emperor William I., and the Russian Czar, Nicholas, who greatly admired her in the leading part in Zehn Maedchen u. Kein Mann, at Bad Ems, in 1872. In 1879 Miss Beringer came to New York, where she remained for one year at the German Theater. Then she went to Milwaukee, where she remained ever since.

MISS MAIRE O'NEILL.

BRAHAM.—John Braham is working hard preparing modernised orchestrations for E. E. Rice's forthcoming revivals of Evangeline, Adonis, and 1492. Mr. Braham arranged the original scores nearly thirty years ago. Being a musical progressivist he believes in conforming to latter-day standards, and we may look forward to a more sumptuous musical setting of these two musical pieces.

HOUGHTON.—Stanley Houghton, author of The Younger Generation and Hindle Wakes, is the author of a playlet, Phipps, to be produced in Chicago. Louise Randolph, Dallas Anderson, and Claude Haviland will be in the cast.

MANNERS.—J. Hartley Manners is having his own troubles with managers who want more plays like Peg o' My Heart. His new piece, Wreckage, a dramatic invective against the drug habit, will be completed by the first of the new year.

O'NEILL.—Above THE MIRROR prints a sketch of Miss Maire O'Neill, the brilliant young Irish actress, sister of Sarah Allgood. The picture was sketched by Mr. I. B. Yeats, father of W. Butler Yeats, who pronounces her the true type of Irish beauty. Miss O'Neill will make her American debut in General John Regan.

SHELDON.—Edward Sheldon has just completed his first comedy and the first play he has written since Romance. He will deliver the manuscript to Charles Frohman on his arrival from Italy on Nov. 10.

SOTHERN-MARLOWE.—E. H. Sothern and Julia Marlowe are true to their ideals. So long as they devote their art and ability to the stage the American public will not see the standard drama superseded by crime and brothel plays. THE MIRROR said last week that the public will pay to see Shakespeare if the plays of the great dramatist are presented by competent players. What more enjoyable entertainment is there than a Sothern and Marlowe evening of The Taming of the Shrew, Twelfth Night, Much Ado About Nothing, and other Shakespearean plays in their repertory? They are pictured on the cover of this week's MIRROR in their familiar characters of Benedick and Beatrice in Much Ado About Nothing. The picture is made from an excellent photograph by the White Studio.

"HIGH JINKS" OPENS

Elaine Hammerstein Makes Debut in Father's Musical Production

The opening performance of Arthur Hammerstein's production, High Jinks, was given last Wednesday night in Syracuse. Additional interest was manifested in the debut of Mr. Hammerstein's daughter Elaine. She is said to be attractive and extremely promising. A large audience gave evidence that the musical comedy was well liked. A waltz, "High Jinks," and a song by Elizabeth Murray called "No Roaming Hoamers for Me," proved the song hits. Tom Lewis, Snits Edward, Ada Meade, Violet Beaton, and George Pauncefort are in the cast.

"TANGLED LIVES" DROPPED

Butler Davenport's play that was to have been given at the Park Theater in New York last Thursday night, has been called off by the producer, Harry H. Frazee, because he could not persuade the author to make changes that he considered necessary that public decency might not be offended. Davenport was in charge of rehearsals while Frazee was on the road with The Madcap Duchess. The manager says the author agreed to tone down some of the scenes, but when he returned this modification had not been carried out.

The story tells how a French maid, to be revenged on a social reformer who seduced her sister, has his daughter trapped and carried away to a disorderly house of the fashionable order, where she is compelled to fight the advances of her fiance's father. Rescue finally comes through a friend of the fiance who has discovered the plot.

Twenty-five players were to have appeared in the cast, but the company, which included Mary Shaw, Beverly Sitgreaves, Consuelo Bailey, Mirsah Cheslir, Joseph Kilgour, and Ben Johnson, has been dismissed. After a conference with Mr. McKee and Mr. Harris, it was definitely decided to abandon the production.

"MADCAP DUCHESS" NOV. 11

The New York premiere of the new Victor Herbert operetta, The Madcap Duchess, with Ann Swinburne in the title-role, will take place at the Globe Theater on Tuesday, Nov. 11, under management of Harry H. Frazee. The book, by Dudley Stevens, is founded on "Seraphica," a story by Justin Huntley McCarthy.

The capricious duchess escapes from her guardians and arrives at the Windmill inn disguised as a boy. There she meets a young prince with whom she falls in love, the prince being present because he has been forbidden to enter Paris on account of his infatuation for a beautiful marquise. A second escape from her guardians culminates in a meeting with her lover at the garden of Versailles and the end of the piece.

Through an arrangement with K. and E., Ralph Herz has been engaged for the principal comedy part. Among the artists appearing in the production are Glen Hall, Josephine Whittell, Frances K. Lieb, Peggy Wood, Gilbert Clayton, Russell Powell, Edmund Mulcahy, Henry Vincent, David Andrada, Herbert Ayling, Herman Holland, and Percy Helton. Robert Hood Bowers is musical director. The operetta is now concluding a two weeks' engagement in Boston.

"GUILTY MAN" POSTPONED

The opening performance of The Guilty Man, the play to be produced for the Sociological Fund, has been postponed from Nov. 14 until Nov. 21. Rehearsals are in progress, with some changes made in the cast. Jane Cowl has been compelled, through outside engagements, to leave, and John Barrymore has been forced to withdraw through Believe Me, Xantippe, going on the road. His place, it is said, will be taken by Tyrone Power. The roster at present includes Emily Stevens, Schuyler Ladd, Jeffreys Lewis, E. H. Robins, Harry Mestayer, Emelie Polini, Vaughan Trevor, Mortimer Martini, Lucia Moore, Georgia Lawrence, Dale Smith, Florence Johns, and Carolyn Darling. Rehearsals are under the direction of Holbrook Blinn.

SOUSA AT THE HIPPODROME

Sousa and His Band will conclude their twenty-second annual tour with a big concert at the New York Hippodrome Saturday evening, Nov. 9. Additional and special features of the event will be offered by Virginia Ruth, lyric soprano; Margel Gluck, violinist, and Herbert L. Clarke, cornet soloist. Of course, Mr Sousa will wield the baton.

LOUIS MANN CLOSES

Louis Mann, in Children of To-day, closed Nov. 1 in Wilmington, Del. Charles Balsar, who has been playing leading business with this company, is now at the Calvert Hotel in New York, and has not definitely closed for any other engagement as yet.

THEATER OPENING IN BERLIN, ONT

The Colonial Amusement Company, lessees of the Grand and Hippodrome, of St. Catharines, Canada, opened last week, under auspicious circumstances, their new opera house, the Grand, in Berlin, Ont., to a capacity audience, with Mutt and Jeff in Panama. The new house has a reserve capacity of 1,100 seats, and will be booked from St. Catharines. Before the new year the company will open a second theater in the same town. With this recent addition the Colonial Company now control two here, two in Berlin, one at Niagara Falls, Ont., one in Buffalo, and book for six others also. The Grand here has been drawing capacity houses nightly, with an exceptionally good vaudeville bill, which their new space permits, although the ground floor is yet the only part in use. The formal opening will take place shortly, when the capacity will be increased to 1,500.

STAGE SOCIETY OPENS SEASON

A feature of the new season of the New York Stage Society will be a continuance of the so-called "dress rehearsals," the name being given that police interference may be avoided. Regular performances to which the public will be invited will be given Monday afternoons.

Dorothy Donnelly has been made director of the first performance in the absence of Constance Collier, chairman of the Production Committee. The opening bill on Nov. 9 will be Schnitzler's Countess Mizzi and By-Products, by Joseph Medill Patterson. The second bill will be presented in December. Then will take place the first performance in America of Benelli's La Cenna Delle Beffe.

Mrs. Benjamin Guinness continues as president of the society, Mrs. William Astor is vice-president; Fanny Cotenet secretary, Joseph B. Thomas treasurer, and Henry G. Gray, chairman of the Executive Committee.

$1 POLICY FOR "INNER SHRINE"

The Inner Shrine, the Channing Pollock dramatisation that opened in Scranton on October 20, is to be seen in New York at a one dollar scale if the announced policy of A. G. Delamater holds good. Manager Delamater says that he has received offers for three large New York theaters, which he declined to name, to house his attraction if he would adhere to the two dollar scale, but he is determined to carry his popular prices to Broadway.

DENVER DRAMA LEAGUE BRANCH

The Drama League is spreading rapidly over the country and branches are springing up in all the important American cities. Denver, Colo., is the latest branch heard from, and is looking forward with interest to the incoming new stock company at the Shubert Theater there. The Denver branch is also anticipating the pleasure of seeing Mrs. Fiske in her new "Drama League" play at the Broadway, says the *Rocky Mountain News* of Oct. 19.

BEN GREET SPRING-SUMMER TOUR

At a meeting held at the offices of Manager L. M. Goodstadt, Ben Greet and Frank Lea Short have agreed upon territory for their open-air tours next Spring and Summer. The tour of Frank Lea Short will cover part of the South and all of the East, while that of Ben Greet and his Woodland Players will be in the Far South, South and Middle West. This includes the majority of universities and colleges within their respective territory.

FRANKEL ENGAGES FOR AUSTRALIA

Manager H. Frankel, who has been engaging people to go to Australia, has signed contracts with Harry Burkhardt for leads. Geraldine O'Brien and Elizabeth Rathbun for second business. The company sailed yesterday on the *Korea* for Sydney, to open at the Majestic Theater about the first of December. The opening production will probably be The Chorus Lady, with Our Wives, and The Girl in the Taxi underlined.

"POOR LITTLE RICH GIRL" FOR LONDON

Eleanor Gates's fanciful play, The Poor Little Rich Girl, is to be given in London. Last Wednesday Frank Vernon, the English director, who came to America first for the purpose of staging Milestones, signed contracts with Klaw and Erlanger and J. W. Cresmer for the London rights. He has been negotiating for the rights for some time. He will shortly go abroad to arrange for production at a leading theater of the British metropolis.

EMILY STEVENS FOR "GUILTY MAN"

Jane Cowl, having found it impossible to appear in the special performance of The Guilty Man, the play to be given next month at the Lyric Theater by the Sociological Fund of *The Medical Review of Reviews*. Emily Stevens, now appearing in To-Day, has consented to act in her place.

SALLIE FISHER A MOTHER

News comes that Sallie Fisher, the comic opera prima donna, who was married about a year ago, recently became the mother of a baby girl at the home of her husband in Detroit, running a sort of neck-and-neck race with Blanche Bates.

AMES COMPANY FOR BOOTH THEATER

The filing of papers for the organization of the Ames Theater Company by Winthrop Ames, Lee Shubert and Edward E. Lyons, with a capitalization of $10,000, means, according to a statement issued from the Ames offices, nothing more than the formation of a company for the operation of the Booth Theater. The address of the concern is given as the Little Theater, New York.

CHARGES SHUBERTS PIRATED SCENE

H. Sylvester Wittmaak, describing himself as a playwright, has preferred charges against the Shubert-Anderson Company for an alleged piracy of matter from his play, Laiawalla; or, The Tale of a White Canoe, declaring that there are many points of similarity between his work and The Ballet of Niagara, now at the Hippodrome.

According to his assertion, he submitted the manuscript of his play to Sam S. and Lee Shubert, Inc., in February, 1910. The following May, he says, the script was returned to him as unavailable. But the following September, he continues, when the new production opened at the Hippodrome, he was amazed to discover that The Ballet of Niagara had been lifted bodily from his copyrighted work. He declares he spent four years in research work before writing his play. He sees no reason why the maximum damages of $5,000 should not be awarded him. The Shuberts are collecting evidence in an attempt to refute the charge.

"THE RULE OF THREE"

The New Era Producing Company, which is to say Mr. Joseph F. Bickerton, is preparing to put on a new comedy called The Rule of Three, by Guy Bolton. Mr. Bickerton has not taken the failure of The Love Leash so seriously but that he intends to keep on producing. A second company of Adele is under way.

The theme of The Rule of Three concerns the elastic divorce laws of the country. Rehearsals begin on Nov. 15, and the New York premiere will be at the Harris Theater in December.

Guy Bolton, the author of The Rule of Three, is also the collaborator with Douglas J. Wood on The Prodigal Parent, that was presented for the first time on any stage at the Morosco Theater, Los Angeles, on Oct. 19, with Henry Kolker in the cast.

OFFER PRIZE FOR ONE-ACT PLAY

The directors of the Municipal Theater at Northampton, Mass., have offered a $50 prize and a production by the Northampton Players of the best one-act play by a resident of Hampshire County submitted on or before Dec. 1. The week of Nov. 3 the Northampton Players will present a programme of four one-act plays selected as models of distinctive styles of playwriting in this form. Tragedy, romantic drama, a psychological study, and a farce comedy will be represented by The Light from St. Agnes, Frederic Le Maitre, Madonna, and The Dear Departed. Mr. Middleton's play, Madonna, is presented for the first time in America. Special permission has been given by Mrs. Minnie Maddern Fiske for the use of The Light from St. Agnes and by Mr. Henry Miller for Frederic Le Maitre.

ACTORS' EQUITY ASSOCIATION

At the last meeting of the council of the association, held in the secretary's office, Room 605, Longacre Building, New York city, Oct. 27, 1913, the following members were present: Mr. Francis Wilson, presiding; Messrs. George Nash, Edward Ellis, Digby Bell, E. J. Connelly, William Sampson, William Courtleigh, Charles D. Coburn, Richard Purdy, treasurer, and Bruce McRae.

The secretary reported the total membership 631, of which 67 are women. New members elected:

Maud Milton.	Carleton Macy.
Fola La Follette.	Louis Casavant.
Julia Hay Nash.	Rex McDougall.
Charles Laite.	Gus Weinberg.
Wilson A. Reynolds.	Harry H. Forsman.
William B. Mack.	H. Cooper Cliffe.
J. Hartley Manners.	Worthington L. Remaine.
Philip Lewis.	George J. O'Donnell.
Wallace McCutcheon. Jr..	King Barrot.
Emmett Corrigan.	Frank Smith.
Alfred Kappeler.	Guy Rawson.

A letter was read from Miss Fola LaFollette, expressing deep sympathy with the purposes and the spirit of the association and predicting for it infinite potentialities of service for the good of the theater, as well as for the actor.

The secretary was instructed to tender formal invitations to Miss La Follette and Miss Grace Griswold, to address the general meeting, to be held Nov. 16.

The important matter of the formation of a law committee was discussed at length, and a committee was appointed to consider suggestions offered and report at the next meeting.

The president reported that Mr. Daniel Frohman had very kindly promised the use of the Lyceum Theater for the general meeting, if it was available on Sunday afternoon, Nov. 16.

The chairman of the Contract Committee reported he was awaiting further information before presenting a draft of a contract adapted for use in stock companies. Any suggestions for this purpose sent in, from either members or non-members of this association, will be greatly appreciated.

The attention of those who have not yet joined the association is called to the fact that the list of members is now in the printer's hands, and it is desirable, in order to have it as complete as possible before the next general meeting, that all candidates for membership send in their names to the secretary as early as possible.

A letter was received from Mr. Holbrook Blinn, as chairman of Executive Committee, expressing his regret that, owing to the pressure of rehearsals, he had not been able to attend the last two council meetings.

BY ORDER OF THE COUNCIL.

The PUBLICITY MEN

Fred Schader is moving again. He has resigned from the advance of Rob Roy. It's no use; Freddie doesn't like the rest and the city is full of temptation.

Ahead of The Fight, when it leaves the Hudson Theater, will be Joe Drum, who lately exploited the charms of Fritzi Scheff.

Rodney Richmond is doing some hustling as the personal press representative for Miss Olga Nethersole, and within the past week has arranged for a goodly list of interviews, Sunday feature stuff, and magazine articles.

A wrong impression was conveyed by the announcement that Sam Kingston had taken the place of Robert E. Irwin at the Academy of Music. Mr. Kingston is, and has been, Mr. Fox's general representative.

Ben Atwell was welcomed at the Hippodrome by the newspaper men when he began his duties as press representative for that large house of amusement. A. Toxen Worm, who used to circulate reports there, is now at the Weber and Fields Music Hall in Forty-fourth Street, where he is prominent in directing destinies of variety folk.

Through the judicious use of printing, The Blindness of Virtue, as presented at the Manhattan Opera House, has been given the appearance of a new attraction to New York. It will be remembered that this play scored only a success d'estime on its original opening in New York, but it is playing to good business now. Enlarged editions on the social evil, taken from various dailies and weeklies, are used for sixteen sheets.

Robert Irwin, who used to be house manager at the Academy of Music in New York, is doing the press work for The Innocent Sinner. While in Pittsburgh he pulled a real old-fashioned circus stunt for his attraction, and made it legitimate by giving away with it. He had one of the local papers explode from the roof a bomb containing some 1,000 coupons. Each coupon was redeemable for something of value, in some cases seats at the theater and in others for silver dollars and other simple things.

Every time Dick Lambert, of the Cort offices, hears another small boy chirp the strains of "Peg o' My Heart," the notes strike upon his ear as from a flute, for it means the continuance of one of the best pieces of press work that has been seen over the country for many decades. The song has a great deal to do with the interest aroused in seeing the play, although, of course, the play speaks for itself after the business gets there. The men ahead of the road shows are using the music as an important part of their propaganda. Over a million copies have been sold.

Edwin "Weakit" Dunn shakes his head with a grandfatherly smile these days when asked for news. All he has is that business is good. It is no sinecure to lead a busy life in and about an attraction that automatically secures its own space. In face of this difficulty, he did something original last week with Nearly Married. By diligent watch of the list of marriage licenses at the City Hall he managed to communicate with a number of honest-to-goodness newly married couples and send them invitations to the play. This made other newly married couples feel they were being discriminated against, so he invited a limited number more, provided they would attend a performance within twenty-four hours of the ceremony which made them man and wife, or, rather, men and wives.

Frank O. Miller, whose office door at the Manhattan Opera House has long borne the announcement of Hop o' My Thumb, is now actively mailing out press matter for that attraction. The big spectacle is now performing under the same roof with Mr. Miller, so he certainly will be able to speak with authority. It is under the general direction of Comstock and Gest, William A. Brady, and the Shuberts, whose success with The Whip has led them to complete arrangements with the directors of the Drury Lane for American rights to all their productions. Hop o' My Thumb will have three hundred principals, ballet and chorus, with a hundred and twenty-five stage hands. It is expected that the first performance will take place about the third week in November. Ernest D'Auben, general stage director of Drury Lane, will be in charge.

"Advance Agent Gill," of Ben Hur, is doing real service out on the road. His most recent stunt to be remembered happened in Youngstown, Ohio, when he had the manager of the local theater invite Billy Sunday, the notorious preacher, to see the play. Sunday declined, on the ground that he disapproved of theaters. Gill had provided against this, however, and had all the papers run a story to the effect that a box had been reserved for Sunday. Sunday protested against this sort of publicity, and in the ensuing shower of letters committed himself to the opinion that Ben Hur is rather higher than the average attraction. That was all Gill wanted, so he moved onward to the next town. But the papers, in evident expectation of more fun, are treating the story as "Round One."

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ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

A BLOW ON THE HEAD

SOMETHING happened to our great stage director, NED WAYBURN, in London during a rehearsal of the musical play, Are You There? Two heavy bolts, which were afterwards discovered not to belong to the theater where the rehearsal was in progress and had evidently been imported for the purpose, were dropped from the fly-loft directly on Mr. WEYBURN'S American head with such precise aim that he was knocked into a state of unconsciousness. All the circumstances lead to the conclusion that the act was premeditated with a deliberate design to kill the famous stage director.

Two reasons are assigned for this unique attempt to make it unpleasant for an American artist in a London playhouse. One is his strict inhibition on liquor behind the scenes, and the other is the belief that some stage hands resented Mr. WAYBURN'S innovation of "admonishing" them.

"Admonishing" may only be a euphonism for something ordinarily described by a stronger term. On the English stage, generally speaking, there still prevails an old-fashioned code of courtesy, even in a musical show, which extends from the star to the chorus girls and the stage hands.

We do not question that the victim of the two lethal thunder bolts that dropped out of the clear sky duly respected this code during his London activity and that he was the unfortunate object of an unjustifiable attempt upon his life.

If subsequent developments should prove that Mr. WAYBURN attempted to transplant a certain harsh tone of autocratic dictation, attended with the usual abusive expletives and picturesque denunciations, which are frequently complained of behind the scenes of American theaters, we will not go so far as to rejoice in the happening, but we will not be denied the satisfaction of saying that the methods which are borne in silence in these free and independent United States are prone to be resented as an insult in less favored countries.

Of course, an ugly suspicion bulks up in this connection, as the outgrowth of general report, that national prejudice was at work in inspiring this attempt in order to preserve the London stage to the English actor by frightening or killing off any American who ventures into those alien pastures. Quite possibly Mr. WAYBURN owned his mishap to a combination of such circumstances as here enumerated.

THE HAPPY ENDING

THERE are two remarks in the reply which Mr. WILLIAM A. BRADY makes to MADAME SIMONE'S comments on the American theater which invite critical scrutiny. One is that the American public has "time and again expressed its disfavor at the 'unhappy ending.'" The truth is that the public has time and again expressed diametrically the opposite opinion.

The most successful plays, the plays that have endured longer than any others, were plays with an unhappy ending. Uncle Tom's Cabin, East Lynne, Camille, Frou Frou, Romeo and Juliet, Othello, Hamlet, Madame Butterfly, Maria Stuart, Led Astray, Dubarry, The Easiest Way, Fedora, Romance, The Only Way, The Darling of the Gods, La Tosca, and many others are plays with an unhappy ending which one can name at random. Any play, in fact, which has the unhappy ending in logical sequence, is far more likely to prove popular with the public than the average play which makes a concession to a supposititious public demand for a happy ending.

The other is that as London and Paris represent all England and France in dramatic taste, so Berlin monopolizes all Germany in the matter of theatrical standards. As a matter of fact, Hamburg, Leipsig, Munich, Frankfort, Meiningen, Dresden, Hanover, and several other cities, are as much a law unto themselves as Berlin, with their own playwrights and their own producing theaters. As regards Vienna, while it may dictate the vogue in comic opera, it has a powerful rival in the Hungarian capital as regards dramatic productions.

M. JACQUES ROUCHE, who will succeed the present directors of the Opera in Paris, states that his aim at the Opera will be to banish "bastard Munich art" and restore to French singers, French composers and French scenic artists the prestige which is their due, whatever that may mean. By bastard Munich art we suppose he means the art of RICHARD WAGNER. This will be no calamity, internationally considered. SHAKESPEARE'S bastard art was long ago banished from the stage of Paris.

SPARKS

(From the New York Evening Sun.)

SIR.—I notice by the public prints that American theatrical managers:

(1) Palpitate to get their hands on new plays.

(2) Are doing all in their power to encourage American authors.

(3) Are willing to wade through dozens of hopeless manuscripts in order to discover the bright particular jewel.

(4) Go to endless pains to assist in the development of young playwrights.

(5) Eagerly welcome any manuscript that has a possibility in it.

I am glad to know how easy it is to get a hearing. I should never have suspected it had any one but the managers themselves said so.

May 1, 1913.—One of these eager managers might have been seen, if there had been any one to turn the spotlight on him, writing to a literary and dramatic agent somewhat as follows:

I think that the short story entitled "The Umfalulu Bird," by Mr. So-and-So, to which you have called my attention, would make a splendid one-act play. Won't you have Mr. So-and-So put "The Umfalulu Bird" into dramatic form for me? I am enthusiastic about it! Yours, Foote Light.

May 2, 1913.—The literary agent might have been detected writing to Mr. So-and-So:

Mr. Foote Light wants a one-act play made from "The Umfalulu Bird." Can you do it yourself, or do you need help? Please let me know at once, as Mr. Foote Light is enthusiastic. Yours, M. S. Script.

May 3.—Mr. So-and-So might have been discovered penning the following to Mr. M. S. Script:

Mr. Foote Light shall have "The Umfalulu Bird" inside of two weeks. Yours, So-and-So.

May 12.—From Mr. M. S. Script to Mr. So-and-So:

Hurry "The Umfalulu Bird," Mr. Foote Light is anxious.

May 18.—From Mr. M. S. Script to Mr. So-and-So:

I have forwarded your play, "The Umfalulu Bird," to Mr. Foote Light. You will hear from it soon, no doubt, as he was eager to see it.

June 15.—From Mr. So-and-So to Mr. M. S. Script:

Mr. Foote Light has had "The Umfalulu Bird" nearly a month. As he was so anxious about it, soliciting it himself, isn't it time he did something one way or the other? If nothing else, let him return it.

June 18.—From M. S. Script to So-and-So:

I have written Mr. Foote Light about "The Umfalulu Bird," but he does not answer.

June 25.—Mr. So-and-So to Mr. Foote Light:

Will you please let me know the fate of "The Umfalulu Bird!"

No answer.

July 7, July 15, July 20 and July 28.—Mr. So-and-So to Mr. Foote Light:

If you do not want "The Umfalulu Bird," will you kindly return the MS.?

No answer to any of them.

Aug. 1.—Mr. So-and-So to Mr. M. S. Script:

Mr. Foote Light does not answer my letters about "The Umfalulu Bird."

Aug. 3.—Mr. M. S. Script to Mr. So-and-So:

Mr. Foote Light does not answer my letters about "The Umfalulu Bird" either.

Sept. 1.—Mr. So-and-So to Mr. M. S. Script:

Have you heard anything about "The Umfalulu Bird" yet?

Sept. 5.—Mr. M. S. Script to Mr. So-and-So:

No answer. I cannot understand it. Mr. Foote Light solicited the play and seemed eager to read it.

Oct. 20.—M. S. Script to So-and-So:

Mr. Foote Light writes that he has no recollection of having received a play called "The Umfalulu Bird." It is too late to trace it through the mails now. If he had told me some months ago I might have done so.

Oct. 21.—So-and-So to M. S. Script:

But I have no other copy of "The Umfalulu Bird!"

Extract from magazine article, or newspaper interview, by Mr. Foote Light:

It is always my policy to encourage the playwright. I believe in developing native American talent. Every one who shows any promise at all gets an eager hearing. I am on the lookout for ideas.

I have sold a good many stories to magazines and had a good many more returned. In the majority of cases my manuscripts were either accepted or rejected inside of three weeks; often within two weeks.

Still, it is a great comfort to me to know that theatrical managers are eagerly looking for ideas. SO-AND-SO.

EDITOR'S LETTER BOX

MRS. R.—Grace Huff has joined the Poli Stock players in Baltimore.

J. K. BROWNE.—Address, Palace Theater Building, New York.

MIRROR READER.—Decision in Winthrop Ames's play contest has been deferred until some time early in November.

D. F.—Edward C. Davis is not with The Common Law company this season. Do not know his present whereabouts.

S. L. P.—Maude Adams is playing Peter Pan in Baltimore this week. For whereabouts of dramatic companies read Dates Ahead in MIRROR hereafter.

JOHNNY S.—William Farnum is with the Lillian Russell Big Feature Festival, in vaudeville. See Vaudeville Dates in this issue of DRAMATIC MIRROR.

W. J. P.—Read reply to MIRROR Reader in this column. The first announcement gave the names of the readers who read all the plays and do the sifting. Mr. Klauber's is among them.

A. M. R.—Adele Covert was married to Mr. Gerald Mumly, of Portsmouth, England, last Summer while visiting there, and is now in Canada for a short stay. A letter will be forwarded to her address.

X. Y. Z.—William Ingersoll is with Ethel Barrymore in Tante, which is now running at the Empire Theater, New York. Henry Hansel is with Madame Kalich in Rachel, now in preparation for production. Jane Ogle is in the cast of Kismet. Have no information about Edwin A. Morris.

C. E. G.—1. To read plays and report his or her opinion. 2. To exercise such judgment as shall appeal to the particular manager he works for, and who usually does as he pleases about it anyway. 3. Write to a producing manager and offer your services. 4. Whatever the manager is willing to pay; from $15 a week upward.

JOSEPH SPOCK, JR.—Charles Wyngate was born in Boston, Mass. After leaving college he joined the famous Boston Museum Stock company. He then was engaged by J. M. Hill to play leading characters in support of Margaret Mather in The Lady of Lyons and Ingomar, etc. He next played at the original People's Theater Stock company in St. Paul, Minn., and afterwards joined McKee Rankin, playing leads in The Danites, '49, A Runaway Wife and others. He spent three seasons at the Empire Theater with Charles Frohman, appearing in such plays as Lost Paradise, Aristocracy, and Charley's Aunt. He was two seasons with Frawley, two with James O'Neill, and three at the Pike Theater in Cincinnati. He created the role of Jack Cheney in Belasco's Naughty Anthony, at the Herald Square, New York. Then he was with Daniel Frohman at the old Daly's Theater, New York. After that, two seasons with the Lafayette Square Theater Stock company in Washington, D. C. Since then Mr. Wyngate has been prominently identified with many of our greatest stage successes. We shall be pleased to publish a picture of Mr. Wyngate at some future date.

PLUCKY FAVERSHAM

(From the Pittsburgh Gazette-Times.)

William Faversham, according to THE DRAMATIC MIRROR, has declared his allegiance to the British crown, and in Canada made some speeches which deplored Canada's dependence upon the United States for its dramatic entertainment. Quite a plucky thing for an American actor to do.

WHY HE LIKES "THE MIRROR"

Editor DRAMATIC MIRROR:

SIR.—I don't wish to hand out any "taffy" at this time, but I certainly enjoy the weekly visits of THE MIRROR, and though I do not belong to the "profession," I feel as if I were at least a step-some-thing-or-rather of the drama. What I like about THE MIRROR is that there is nothing cheap about its make-up, type, paper, pictures, or copy, and that cannot be said about many of the other dramatic weeklies, as far as I have been able to notice. Wishing you the success that you certainly deserve, I am, sincerely yours,

C. A. MCNEEL.

SPOKANE, WASH.

AL. WOODS'S PLANS

New Plays for Eltinge and Granville—Mrs. Woods to Be Foreign Representative

Al. Woods returned from abroad last Wednesday. During his stay he viewed many productions to which he secured the American rights. One of them is a musical comedy called Mlle. Ula-la, by Jean Gilbert and Okelcusky, which he will produce during the holidays. Another, Billet-de-Lanchmont, is a musical farce by Anthony Mars. It will be given in Chicago in January. Julian Eltinge is to have a new play to open Jan. 20, after his Pacific Coast tour. He also has The Tango Princess, an adaptation from the German of Franz Arnold and Ernest Bach. Then there will be Taxi 4-11-44, by two American authors, for Bernard Granville, which will go into rehearsal next month. The Forbidden Kiss, a Viennese operetta, will receive its first presentation in America under Woods management.

Mr. Woods is considering the London production of Potash and Perlmutter. He will put out another company of it here in America during Christmas week, headed by Julian Rose and Julius Tannen. Mr. Woods found Within the Law very popular in London. While there he arranged for several provincial companies in Veiller's melodrama. He has disposed of the German and Austrian rights to the play.

Mrs. Woods returned with her husband. After a short stay she will return to Berlin, where she is to act as Woods's foreign representative. She will visit this country at least once a month.

ROBERTS WRITES

Actor Appeals to Sheriff's Sense of Fair Play and Defines His Position

Theodore Roberts has written a letter to Sheriff Julius Harburger in which he explains why he has put himself outside of the boundaries of Mr. Harburger's jurisdiction, and that he feels that he owes that much to him for his well-known probity and love of fair play, which lead him to appreciate his position and beget his sympathies.

"I have heretofore," writes Mr. Roberts, "faced without a single step to one side every attack that has been made, but the condition I am in now is so manifestly unfair that I myself must protest a little.

"Of course, I am moving to appeal from the judge's decision that I must again serve six months' imprisonment for non-payment of alimony that accrued during the six months that I was in your charge. I have asked that I be given a stay of execution until the judgment of the Court of Appeals is given. This request has been denied. I have every reason to believe that my appeal will be successful. If my appeal be granted I should, did I surrender myself to you now, be placed in the grotesquely absurd position of having served a major portion of a sentence that I am informed I needn't serve.

"If my appeal goes against me and the Court of Appeals decides that I must serve six more months, I will surrender myself to you and will face, with what fortitude I can, whatever further load of suffering can be placed on my shoulders; for it is no part of my intention to run away or be kept away from New York city. Thanking you for past consideration."

KITTY GORDON COLLAPSES

And Therefore Her Engagement at Los Angeles is Cancelled

Kitty Gordon collapsed on the stage of the Majestic Theater, Los Angeles, night of Oct. 30, while playing her role in The Enchantress. The audience was dismissed and the engagement for the week canceled. Miss Gordon remained in a state of unconsciousness for several hours, nor could the attending physicians diagnose her case. They said it will be a month or two before Miss Gordon can resume her work.

It appears that worries caused by financial difficulties were at the bottom of Miss Gordon's collapse. The company has been confronting disruption because of business reverses. Miss Gordon is arranging for one more performance in Los Angeles to obtain funds to return her stranded company back to New York.

"THE HONEY BEE" TO-MORROW

On Nov. 6, to-morrow night, in Atlantic City, Harrison Grey Fiske will offer his latest production, The Honey Bee, by Hutcheson Boyd and Rudolph Bunner. Mr. Bunner, who is a well-known illustrator in black-and-white, is a brother of the late H. C. Bunner, of *Puck*, author of the Bunner stories. Mr. Boyd, with Geraldine Bonner, wrote Sauce for the Goose, in which Grace George appeared. The comedy, which is of to-day, neither points a moral nor offers any social reform theories, despite the fact that the story pictures a phase of the move femininistic. After a short road season the play will be brought to New York.

CHICAGO TO SEE SHAW PLAYS

The English repertory company at the Fine Arts Theater in Chicago will make the first local production of Shaw's satire, Press Cuttings, on Nov. 10. The same author's Widowers' Houses will follow on the same programme. The complete cast of the organization is now given as Mona Limerick, Louise Randolph, Maud Leslie, Frances Waring, Walter Hampden, Whitford Kane, Dallas Anderson, Claude Haviland, and Edward Gibson.

"MAN INSIDE" FOR CRITERION

Roland Molineux's drama, The Man Inside, dealing with the regeneration of criminals, will come to New York at the Criterion within two weeks, replacing Mr. Thomas's play, Indian Summer. The Cleveland opening of Molineux's play, which is under the management of David Belasco, took place Oct. 28, before an audience which seemed well pleased with the offering. The scenes of the play are laid partly in a Chinatown opium den, in the District Attorney's office, and in a girls' cheap lodgings in New York. Of the twenty-one characters in the play only two are women. These parts are taken by Helen Freeman and Clara Weldon.

TOM WISE AS P. T. BARNUM

Acting on the announced policy of the late P. T. Barnum that the public likes to be fooled, Thomas Wise is to shortly make the public believe that he is the famous showman. Harrison Rhodes, who wrote A Gentleman from Mississippi for Mr. Wise, has completed arrangements with Charles Frohman to collaborate with Mr. Wise on a comedy called The Prince of Showmen. It is said that the inspiration for the piece came through a resemblance between the great circus king and the genial comedian. The piece is already well under way and is scheduled for production in March. Mr. Wise was last under Frohman management in Hook of Holland.

GERTRUDE BRYAN MARRIED

Gertrude Bryan and Charles Fair were married at Red Bank, N. J., Oct. 24. Miss Bryan was last seen with Little Boy Blue. Mr. Fair is the son of Robert M. Fair, of Chicago, a retired member of the Marshall Field Company. Miss Bryan's first husband was Harry Burgess, an opera singer, whom she divorced in 1912.

POLICE STOP WHITE SLAVE PLAY

OAKLAND, CAL. (*Special*).—The white slave play, The Traffic, which was booked at the Macdonough Theater, in this city, Oct. 22-29, was stopped after the first performance, upon orders from the Chief of Police, who notified Manager Gieses that, owing to the immorality of the play, he would forbid a further continuance of the same.

MARY LEE DIES FROM BURNS

Mrs. Mary Lee, a vaudeville actress, aged twenty-five, wife of Harry Lee, said to be one of the smallest women on the American stage, died at a hospital in this city, Oct. 25, from burns received ten days ago at Selmer, Tenn. Lee spent his last cent to enable his wife to have every attention and is now destitute.

BLANCHE BATES IS A MOTHER

Mrs. George Creel (Blanche Bates) presented her husband with a daughter Oct. 29, at the Ira Bailey Farm, about two miles from Ossining. The baby is a ten and a half pounder.

Mr. and Mrs. Creel were married at the farm last Thanksgiving Day.

HELEN REIMER'S LIFE CONTRACT

Helen Reimer is, it may be safe to state, the only actress in the United States possessing a life contract with a stock company. On her return recently from her Summer vacation in the White Mountains, Miss Reimer told a MIRROR representative of this honor, which was conferred upon her four years ago, in Providence, R. I., by Charles Lovenberg, manager for E. F. Albee in that city. The contract is for Summer seasons and is commemorated on an engraved plate of gold. She naturally prizes this unique testimonial highly.

Miss Reimer's excellent work in the New Theater four years ago in a line of prominent roles brought her conspicuously into public notice.

NIVEN HAS "RED WIDOW"

Cohan and Harris have transferred the touring rights and the entire Astor Theater production of the Channing Pollock-Rennold Wolf-Charles Gebest musical play, The Red Widow, to Phil H. Niven. Mr. Niven is assembling a company for the presentation of the play through the Middle West and South, which will begin at Peekskill, N. Y., Monday, Nov. 10. Theodore Martin and Howard Dixon have been re-engaged for their original roles. The title-role will be entrusted to Edna Mason, who sang the leading role in The Rose Maid. The part of Cicero Hannibal Butts will be played by Frank Shea, who for several years has been with The Merry Widow.

SHEA PRODUCES DODGE PLAY

The Whirlpool, a play in three acts by Washington Irving Dodge, was presented for the first time Oct. 18, by the Thomas E. Shea company at the Majestic Theater in Buffalo. The play was received by a capacity audience with decided approval, and the press notices were favorable.

"THE FIGHT" ENDS NOV. 8

Announcements have been issued from the offices of the Henry B. Harris Estate to the effect that The Fight will conclude its run at the Hudson Theater on Nov. 8 to permit the Liebler production of General John Regan to come to the house.

"TONGUES OF MEN" PLEASANT

INDIANAPOLIS, Nov. 1 (*Special*).—Henrietta Crosman in The Tongues of Men, a new play by Edward Childs Carpenter, attracted a large audience to English's Theater last night. The piece is by no means extraordinary, being on a familiar theme, and furnishing the actress only indifferent opportunity. The story has to do with an actress who is denounced by a minister who has never seen her, as having necessarily been worldly wise because of her success in her stage part. She begins an acquaintance with him, and leads him to devote all his attentions to her, with varying consequences. Miss Crosman presents a finished conception, while those of her support, including Frank Gilmore and Frederick Truesdell, stand out with artistic performances.

FORBES-ROBERTSON STAY EXTENDED

The engagement of Forbes-Robertson and Gertrude Elliott at the Shubert Theater has been indefinitely extended. The distinguished English actor has been playing to large audiences in his repertoire of standard plays, while his occasional special productions have been received with much favor.

THEATER EMPLOYES TO GIVE BALL

The Hudson Theater employes of Union Hill, N. J., will hold their annual ball, Nov. 12, at the New Turn Hall. The affair, it is predicted, will prove unusually successful this year. Locally prominent business men have contributed prizes for distribution. The officers are as follows: John Pinkied, President; Jack Armstrong, Vice-President; William Goldhardt, Treasurer; Byron H. Randall, Asst. Treas.; Jack Goldbetter, Secretary; Sergeant at Arms, Gus Perrenot; Chairman of Arrangement Committee, Leo Proteau; and Al Dais and George Bones on the Arrangement Committee.

The ball will undoubtedly be largely attended owing to the activity of all concerned.

RICHARDSON LEAVES BARTHOLOMAE

Philip Bartholomae has bought out Leander Richardson's interest in the producing firm of Bartholomae and Richardson, thus pleasantly concluding a partnership that has been exceedingly brief. Their sole production was When Dreams Come True. It is said that there is a possibility that some time in the future the two men may again be associated as managers.

RECEIVER FOR PRODUCING COMPANY

Judge Hand has appointed William Henkel, Jr., receiver for Her Little Highness Company, which produced all plays of that name at the Liberty Theater up to Oct. 18, with a bond of $2,000. It was stated that the assets are probably $6,000.

BURT SAYRE CONVALESCENT

Theodore Burt Sayre, of the Charles Frohman offices, who has been seriously ill for some time, is reported to be on the road to recovery. This will come as welcome news to his many friends, who have missed him about his old haunts. It is hoped that Mr. Sayre will soon return to his desk.

MEMORIAL SERVICE FOR MRS. GILBERT

A special memorial service in honor of Mrs. G. H. Gilbert, for many years a member of Augustin Daly's company, was held at Hamilton Grange Reformed Church, 149th Street and Convent Avenue, Nov. 2. The occasion was the unveiling of a stained glass window to Mrs. Gilbert, designed by the late John LaFarge.

THAIS MAGRANE AWARDED DECREE

Thais Magrane obtained her divorce from Guernsey Palmer Preston for non-support in the St. Louis courts Oct. 27. Prescott is permitted to see his five-year-old son Raymond Saturday afternoons, provided he pays $30 alimony a month.

MISS REY FOR "IOLE"

Adele Rey, who is known in Brooklyn social directory as Miss Evelyn Provost, will be seen in the part of Vannessa, in Harry Frazee's November production of Iole. Miss Rey is a beautiful and highly accomplished young woman and will no doubt attract universal attention upon herself. She has been seen in minor parts in The Merry Countess and in Edward Davis's The Kingdom of Destiny at the Colonial.

"THELMA" COMPANY

Roster of Thelma company, at present playing through Iowa and Nebraska: Beatrice Earl as Thelma, Miss Mae Barryman, T. H. Richardson, Harlin Talbert, Frank Hodge, H. W. Link, owner; Lee Orland, manager.

ALBRO AS PANTOMIMIST

Arthur Albro, who was the leading tenor with Margaret Sylva in Gypsy Love, is playing the part of Don Jose in the Carmen ballet, a feature at the Forty-fourth Street Music Hall. Mr. Albro is as good a pantomimist as he is a singer.

GOSSIP

Owing to the increasing business at The Family Cupboard, by Owen Davis, William A. Brady has opened the advance sale until May 1, 1914.

The Woman's National Theater organization held its first meeting of the season at 142 East Thirty-third Street, New York, on Oct. 30. Several prominent persons delivered addresses.

Jewell Kelley leased Hal Reid's play, Knobs o' Tennessee, from the American Amusement Company and produced it all last week at the Bijou Theater in Atlanta, Ga.

When Klaw and Erlanger bring The Little Cafe to the New Amsterdam, Nov. 10, Sweethearts, with Christie MacDonald, will move to the Liberty. A special Election Day matinee of the latter piece will be given.

A plaster cast of a bust of Otis Skinner as Hajj in Kismet, by Will La Farge, a Pittsburgh artist, is now on view in the sculptor's home town. It is said to be an admirable likeness of Mr. Skinner and is attracting much attention.

Gaby Deslys ends a ten weeks' engagement at the Palace Theater, in London, on Nov. 15, and will sail almost immediately thereafter for America. Though it has not been definitely decided, Gaby will in all probability open her tour at the Chicago Auditorium.

Emmeline Pankhurst, the militant suffragettist, spoke from a proscenium box at Maxine Elliott's Theater during a performance of The Lure last Wednesday night. In some plain language she made the subject of white slavery relevant to the matter of the feminine franchise.

Frank E. Morse, having closed with William Corbett company, in The Silver King, last week, has joined Loeffler and Bratton's Rebecca of Sunny Brook Farm company, playing the Stair and Havlin time, and took charge of the company as manager, in Philadelphia, Oct. 20.

The Frank Lea Short company, which is pleasantly remembered for its open-air performances of Rostand's The Romancers and Parker's Pomander Walk, presented a bill of one-act plays, including W. S. Gilbert's Sweethearts, at the United States Military Academy at West Point recently.

Edwin Mordant has made a personal success with At Bay at the Thirty-ninth Street Theater. Mr. Mordant was the Counterbier (Jackson Ives) in Ready Money Hart season, and played Potiphar (Joseph and His Brethren) with marked success at the Century Theater during its Spring run.

Within the Law reached its one hundred and seventy-fifth performance at the Haymarket Theater, London, Oct. 23. It is approaching its five hundredth performance at the Eltinge Theater, in New York. Before its engagement ends it promises to break all records. The same cast continues.

Charles Frohman has arranged with C. B. Dillingham to extend the engagement of The Doll Girl and the added The Comedy and the Dramatists, at the Globe Theater, New York, until the middle of November. Then the attraction will be moved for the balance of the season to the Illinois Theater, Chicago.

Alice Zeppilli, who has sung in grand opera, and was heard last March as O Mimosa San in the revival of The Geisha at the then Forty-fourth Street Theater, was married in New York, Oct. 24, to Guiseppe Alberglimi, the 'cellist of the Metropolitan Opera House Orchestra, at St. Patrick's Cathedral.

It has been officially stated that the "farmer's bulletin," to be issued by the Drama League of America, while commenting on all the plays that representatives of the organization consider worth seeing, will let the readers of the public draw their own conclusions as to the bad ones, by ignoring them altogether.

The American production of the English pantomime, Hop o' My Thumb, which the Shubert-Brady management will produce in conjunction with Comstock and Gest, will be staged by Edwin T. Emery. The ballet, which is very pretentious, will be in charge of Ernest D'Aubon, from the Drury Lane Theater, London.

Mary E. Barron, the nine-year-old godchild of Miss Mary E. Barron, will become the latter's heir to one-half of her residuary estate, which seems to be quite considerable, on the distinct condition that she will not go upon the stage. Let little Mary be advised and shun the footlights in favor of the inheritance. It is a safer alternative.

Madge Corcoran, with Milestones, now playing a five weeks' engagement in Philadelphia, is no less a useful than a busy actress. Miss Corcoran has understudied six parts in the play. Playing these in emergencies, and frequent rehearsals, appeal to her. "The strain of thinking them out without the practical chance is wearing," is the way she puts it.

The Passing Show of 1912, which has been playing continuously since July 22, 1912, will end its long tour of over a year and four months on Nov. 15. The principal players, including Trixie Friganza and Eugene and Willis Howard, will be given a brief rest, after which they will begin rehearsals for the new Winter Garden production scheduled to follow The Pleasure Seekers.

Ida Adair, one of the best known actresses in the intermountain country, herself a native of Utah, lies seriously ill at the Semloh Hotel, Salt Lake City. Her husband, Walter Gilbert, had to leave during a performance of the Utah Stock company, of which he is a member, to be at his wife's bedside. Mrs. Gilbert has been ill for some time, and recently went to San Francisco in company with her mother in hopes of regaining her health. She became worse and rejoined her husband recently.

THE FIRST NIGHTER

Ethel Barrymore in "Tante"—"The Marriage Game," a Bright Farce—"Oh, I Say!" at the Casino—Cyril Maude in Old Comedy—Forbes-Robertson—New Winter Garden Show

"OH, I SAY!"

Farce by Keroul and Barre. Adapted by Sidney Blow and Douglas Hoare. Music by Jerome Kern. Casino, Oct. 30; the Messrs Shubert, Producers.

Baptiste	Dick Temple
Count Basot	Joseph W. Herbert
Julia	Lois Josephine
Gabrielle	Nellie King
Madam Portal	Jeffreys Lewis
Jules Portal	Walter Jones
Marcel Durant	Charles Meakins
Suzette	Alice Yorke
Henri	Joseph Phillips
Langley	Ray Dodge
Nicole de Mornay	Cecil Cunningham
Hugo	Wellington Cross
Walter	James Notes
Madeline	Olga Hemptone
Pitt	Marjory Lane
Miss	Marion George
Miss	Anna Berr
Claudine	Clara Palmer
Madam Pinache	Elizabeth Arlians
Joseph	Tyler Brooke
Jacques Laverde	Dick Temple

Thanks to the unusually strong line-up of prominent players, a handsome scenic and sartorial production and, frankly speaking, Mr. Kern's music, Oh, I Say! proves a pleasing performance of a musical comedy which deals with the conventional theme of French farce.

Such humor as is not provided by the individuals who take the various roles develops from the complication that three or four lovers of the fascinating Sidonie, a vaudeville actress, all find themselves unexpectedly lodged in Sidonie's Paris apartment. One of her lovers has just been married and turns up in Sidonie's house with his bride to begin his honeymoon. Another is the bride's father, who is embarrassed by the precipitous arrival of his wife, concerned about her daughter's welfare.

This general mix-up has been brought about by Sidonie's maid, Claudine, leasing the apartment to the young married couple in Sidonie's absence and in the assumed character of her mistress, whom she believes to be playing in the provinces. The bride's father, M. Portal, has bought out the provincial theater for the night in order to have Sidonie's company and has her meet him in Paris. Hence the unexpected return of the actress to her apartment and finding her true love there in the person of the young husband.

This is the foundation of a lively farce, which drags only a trifle in the second act, and is full of dances and spirited numbers.

The music of Mr. Kern is light, but it has the merit of being tuneful and bright and also less hackneyed than that of many of his competitors. At least three of the numbers are above the average in cleverness. One of these is an entertaining trio of male voices.

Miss Cunningham, her first appearance since she sang Patience, fully sustained the good impression she made last season, by her charming singing in a full and sweet soprano voice and by her great personal attractiveness. Walter Jones scored as Portal, the amorous father-in-law of the hero of the complication. Marcel Durant, excellently interpreted by Charles Meakins, and Jeffreys Lewis did all that could be expected of her as the mother-in-law. The bride was very well played and sung by Miss Yorke, and Clara Palmer was at her best as Sidonie's enterprising maid. Mr. Herbert played an old beau with characteristic humor, and Nellie King performed some graceful dances.

Oh, I Say! seems booked to stay the season out at the Casino.

"THE MARRIAGE GAME"

A Comedy in Three Acts, by Anne Crawford Flexner, Comedy Theater, Oct. 29. John Cort, Producer.

Jenks	Frederick Mosley
Assistant Steward	Walter Grey
Sailor	Robert Graves
Nevil Ingraham	Orrin Johnson
Tom Upjerraff	Charles Trobridge
Charlie Frost	William Sampson
Mrs. Frost	Josephine Lovett
Racie Underaff	Vivian Martin
Mrs. Packard	Allison Skipworth
Jim Packard	George W. Howard
Mrs. Oliver	Alexandra Carlisle

With the moral enlightenment illuminating our faculties with irridescent rays, The Marriage Game, though its topic would ordinarily be called audacious, leaves us unscathed, and we turn from the moral which it teaches to the humor of its complication with something like a feeling of genuine delight.

Lady Beaconsfield was once told by her husband, the erstwhile British Premier, that the delight he took in her was due to the fact that she was his mistress as well as his wife. If this is not quite clear at first glance, the connotations may be obtained from Mrs. Flexner's vigorous little farce, in which the anecdote is told by an interesting Magdalen to a bevy of old married hens who can't hold their husbands in the love leash. The play is as bold as anything dare be under the very nose of Anthony Comstock, but is so admirably played that the offense is mitigated and even the irrelevant tears of the repentant Magdalen at the end are distilled into heart-rending emotions of sympathy for her sad, sad fate.

With an audacity that prompts her, with feministic forwardness, to rush in where male angels fear to tread, Mrs. Flexner makes a fallen angel the central figure aboard a pleasure yacht temporarily peopled by a trio of husbands maintaining more or less strained relations with their wives, who are also aboard. She comes for a week-end sail as the companion of a gay rogue, Jim Packard, under a lamentable misapprehension as to the society she is to meet there. You see, Jim thought it was to be a stag party, and only discovers that his own wife is aboard, together with the wives of two of his friends, when it is too late to ship his lady friend back to shore. So the quick-witted, though justly outraged host, Nevil Ingraham, calls her Mrs. Oliver and lets things go as best they will until the yacht shall reach New London, when he promises himself the pleasure of sending his unexpected guest back to New York. Before that happens, Mrs. Oliver, first generously received into the hospitable circle of innocent ladies and their husbands, who each confesses to an inexplicable charm exercised by the agreeable stranger, ultimately has her exact status in society determined by the indignant lady passengers when her baggage is found to be mixed up with Jim Packard's and the embroidery on her silk stockings fails to conform to the conservative standard of the stockings of respectable married ladies. Then there is danger of a domestic revolution. But before Mrs. Oliver takes her dignified departure at New London the next morning she reads her formentors a wholesome lesson on how to retain a husband, of which the Beaconsfield anecdote is the keynote. And with such good effect that a tearful parting takes place between her and the gallant skipper.

For the life of me, I can't read Mrs. Oliver the severe sermon I had in mind on her mode of life. She redeems herself so admirably, makes out such a good case for herself, reads those old frumps such wholesome lessons, and withal is so charming, as embodied in the person of Alexandra Carlisle, that I was completely inveigled by the melancholy tears she shed on her parting with Nevil, from whose lips I expected then and there a formal proposal of marriage. Perhaps that was expecting a little too much, and so the author considerately left us with something to imagine.

The comedy roused the audience to ardent enthusiasm; but much of the credit for its success goes to Miss Carlisle, to Mr. Johnson as the skipper-host of the yacht, to Mr. Sampson as an excruciatingly funny henpecked husband, to Josephine Lovett as his wife, and to Miss Allison Skipworth as the wife of the affable reprobate, Jim Packard. Miss Carlisle gave a most artistic, refined and characteristic performance; Mr. Johnson played with his usual cleverness a rather indeterminate part, and Miss Skipworth scored a material success in a perfect interpretation of a fanatical bridge-playing, home-neglecting, breezy, straight-to-the-point sort of society woman. George Howard was excellent as Packard, but Miss Martin rather overdid the pouting young wife with her French doll-like sweetness of tone.

"TANTE"

A Comedy in Four Acts by C. Haddon Chambers, founded on Anne Douglas Sedgwick's Novel of the Same Name. Empire Theater, Oct. 28. Charles Frohman, Producer.

Madame Okraska (Tante)	Ethel Barrymore
Gregory Jardine	Charles Cherry
Franz Lindheim	William Ingersoll
Claude Drew	E. Henry Edwards
Karen Woodruff	Eileen Van Biene
Mrs. Talcott	Lizzie Hudson Collier
Mrs. Forrester	Mabel Archdall
Miss Serotton	Haidee Wright
Vickers	Frank McCoy
Maid	Frances Landy

Whoever can appreciate the finer points of playwriting, love the subtleties of human character in an eccentric exposition, and at the same time forget the conventional third-act climax and the inevitable "punch" in the delicate playfulness of polite comedy, will be charmed with the latest product of the author of Captain Swift, The Tyranny of Tears, and Passers-By, and especially by the clever artistry of Miss Barrymore in the title-role.

The play is a rare analysis of the artistic temperament, as embodied in a famous piano virtuoso, Madame Okraska. Gay, brilliant, languid and spoiled, witty to the point of a razor's edge, insincere in the way of great artists, amiably malicious and capable of spiteful tricks, the role is quite out of the ordinary and its characteristic interpretation a tribute to the genius of Miss Barrymore.

The complications of the story of Tante are so closely interwoven with the character of the artist as a mental or psychological study that the plot assumes a secondary place. Karen Woodruff, a young girl whom Madame Okraska has reared with the care of a mother, falls in love with Gregory Jardine, a young English lawyer, intelligent but matter-of-fact, with a mind the direct antithesis of the artistic. He does not understand madame's ideals, her crotchets, her friends. After Karen is married she rises like an evil spirit between them, until he forbids her the house. With ardent devotion, Karen follows her benefactress; but later her idolized Tante surprises Claude Drew, a poetizing parasite and gallant, with whom she is secretly in love, sampling Karen's red lips, and unmindful of the fact that the young woman seriously protested against such profanation of her charms, madame's restrained passion and fury explode in a burst of uncontrollable rage upon Karen's innocent head.

In time she repents, but it is too late. Karen, the only one who loved her for herself, has been disillusioned, and returns to her husband, rebuffed by the unsuspected volcanic forces slumbering in the bosom of her idol. The great artist sheds a few crocodile tears and then composedly resigns herself to the unavoidable situation.

The admirable stage version is obviously Mr. Chambers's, but Madame Okraska is as obviously a study from life by the author of the novel. The great charm of the performance lay in the highly artistic conception and the thoroughly consistent presentation which Miss Barrymore made of the many-sided character of the spoiled artist, denoting the lights and shades, the various inflections, the actuating motives, the underlying shallowness and play of emotions of the character with a delightful spontaneity and grace. All the suppressed little impulses of mischief, the undercurrent of jealousy and malice in the artistic temperament, were conveyed by insidious means with the art that conceals art. What the character reveals with remarkable clearness is the polish and amiability of a pampered nature in contrast with the vanity, the sordid, selfish attributes and insincerity of a spirit used to conquest and aroused to a dangerous state when crossed, all conveyed in a spirit of delicate comedy and sprightly suggestion. It is Miss Barrymore's good fortune to have the sustaining aid of a brilliant dialogue, even if there is something lacking in point of situations and physical episodes.

An unusually good bit of acting is done by Haidee Wright in the part of a social floater who is attached to the entourage of the great artist and maintains a hazardous equilibrium between the two points of her patronage and disfavor—truely one of the most finished pieces of acting one sees in a season's playgoing. The part of Karen was played with much sincerity and charm by Miss Van Biene, a newcomer from London, and Mr. Cherry was excellent as Gregory, without quite measuring up to the standard of his adversary in the play. Another newcomer was Mr. Edwards, who played the poet with a fair degree of intelligence; but an impressively kindly, if somewhat exaggerated dialect, impersonation of a German violinist who loves Karen with a tender, unselfish devotion, must be credited to Mr. Ingersoll. Lizzie Hudson Collier scored strongly in the part of the bluff and candid companion of Madame Okraska.

"AFTER FIVE"

Farce Comedy in Three Acts, by William and Cecil de Mille. Fulton Theater, Oct. 29. Wagenhals and Kemper.

Ted Ewing	Forrest Winant
Oki	David Burton
Frank Moore	Joseph Tanner
Bruno Schwartz	James Bradbury
Arnold Bloodgood	Alfred Hickman
Copp	Jay Wilson
Mrs. Dinah Russell	Jessie Ralph
Nora Hildreth	Ivy Troutman

Every play, good or bad, accomplishes one thing: it demonstrates the validity or falsity of some principle of playwriting. In the case of this production it is conclusively established that every play must live up to its keynote. If that note is clever, there must be no lack of ingenuity in what follows; if the proposition set forth in the beginning arouses a pleasant anticipation, the audience must not be disappointed. After Five proves this to be true in a negative way; it does not live up to its own promise.

The authors "claim," after the new fashion of settling charges of plagiarism in advance, that the basic idea of the play is to be found in one of the earlier stories of Jules Verne. There, we are inclined to think, the indebtedness stops, for the dramatic version shows little or no imagination that might characterise the great romancer, even in his earlier days. Of course, inasmuch as After Five is by two reputable dramatists, it has a number of good points, but they are mostly old tricks that constitute any professional dramatist's stock in trade. The smile that comes with a few scenes in the first act, later becomes a fixed expression that on a first-night is little more than an expression of politeness.

Ted Ewing, as guardian of Nora Hildreth, his dead chum's sister, has invested her fortune in a stock that has gone to nothing. In hope that he may retrieve himself he takes out accident insurance, making her his sole beneficiary, and then tries to have himself killed within the terms of the policy. But he is unable to get so much as a scratch. Then along happens the agent of a blackmailing order, that has been sending him threats for some months past. Ewing seizes his opportunity, and arranges with the agent to kill him in some way that may be proven an accident. He pays him money on account, and gives the rest under oath to his Japanese valet, who is to deliver it up to the blackmailer after the deed is accomplished. Assurance is given that his life will not be worth a snap after the clock strikes five. From then on he lives a life of constant dread. The ward admits she loves him, and he decides that he prefers to live. But his agreement is made, and his valet has high notions of honor, and will not give up the money that will now buy the blackmailer off. To get the money the blackmailer must kill Ewing. But at the last moment word comes that the stock in which the fortune is invested has risen again, and with the money so obtained Ewing buys off his persecutor and marries the girl of his heart.

It really is too bad that a situation like this, that might be productive of so much genuine fun-making, should be so far undeveloped. There is just enough comedy to have the cold-blooded arrangement to murder taken half-seriously, and not enough farce to get advantage of the many comic opportunities that fairly bristle on the situation. The audience expects the blackmailer to make some effort to kill Ewing, but all it receives is some talk about outside shooting and a distant off-stage whistle. The spectator asks for bread and is given a stone. Briefly, the play is disappointing. It is not even mildly satisfactory.

What applause was given was for some excellent acting. Forrest Winant, lately with The Family Cupboard, is decidedly pleasing as the young central figure. Ivy Troutman as Nora has a sincerity that won interest from her first entrance. She has grace, animation, and charm. It would be difficult to conceive of a better blackmailer than James Bradbury. His deliberate manner and inscrutable smile were worth coming a long way to see. David Burton, Jessie Ralph, Alfred Hickman, and Jay Wilson provided clean-cut performances in the other parts. Joseph Yanner had a small part as a convenient confidant for expository purposes, but he gave it well.

"THE SECOND IN COMMAND"

Comedy in Three Acts, by Robert Marshall. Wallack's Theater, Nov. 3; Liebler Company, Managers.

Lieutenant-Colonel Miles Anstruther, D. S. O.	Montagu Love
Major Christopher Bingham	Cyril Maude
Lieutenant Walter Mannering	Edward Combermere
Lieutenant Peter Barker	Jack Hobbs
Medenham	John Harwood
Hartopp	R. F. Young
Sergeant	David Hallam
Corporal	Stanley H. Groome
Orderly	Arthur Beston
Mr. Fenwick	Hunter Nesbitt
The Hon. Hildebrand Carstairs	Arthur Curtis
The Duke of Hull	James Dale
Lady Harburgh	Lena Halliday
Norah Vining	Mary Merrall
Muriel Mannering	Margery Maude

Mr. Cyril Maude made his first New York appearance Monday evening, and met with a hearty reception from an audience which was obviously predisposed in his favor.

Mr. Maude chose to introduce himself in a comedy in which Mr. John Drew assumed the part of Major Bingham and in which Mr. Guy Standing won his first recognition in New York in the role of Colonel Anstruther some years ago. Since he chose this part for his local debut, and since he comes with his own company from the London Playhouse, we may take it for granted that we see, under the best auspices, a player who has made a strong reputation for himself in the capital of his native country.

Major Bingham is a very distinct and interesting type, exercising a strong fascination for the extremely human elements which enter into his composition, and particularly his appealing virtues as a man who takes the blows of adversity in love and fortune with delightful good nature—the ideal embodiment of the soldier and gentleman with a heart for every fate. Mr. Maude interprets these elements with a certain easy grace and with the expertness of an experienced actor. The strong individuality which we anticipate of an actor of his standing is not evident. In so grateful a role it is not difficult to create a good impression. Something more than a uniformly technical performance is reasonably expected, something temperamentally prominent and pronounced, by which the actor distinguishes his interpretation beyond the level of interesting mediocrity. And temperamentally the Major Bingham of Mr. Maude is lacking, in distinction as well as in cleverness, in individuality, in color and composite interest. Whatever there is of precise charm in the performance is in Mr. Maude's merging of his own personality into that of the ensemble, and it is rather as a well-rounded performance of an excellent comedy of English military life that the event deserves notice than as an individual achievement. And as such it is entitled to praise.

Before committing myself to a definite judgment upon the merits of this latest English actor to claim our attention, I shall wait to see him in the promised variety of

plays for which he is scheduled during his engagement at the same theater.

Miss Margery Maude as Muriel Mannering is admirable, with a girlish charm, a delightful personality and a note of deep sincerity in her acting. Anstruther was well played by Mr. Love, and the juvenile role of the Hon. Hildebrand Carstairs has a clever interpreter in the person of Mr. Curtis. Miss Halliday gives an excellent account of herself as Lady Harburgh, and Mr. Combermere is very good as Walter Mannering.

FORBES-ROBERTSON

"The Sacrament of Judas." A Play in One Act, by Louis Tiercelin. Done Into English by Louis N. Parker. Shubert Theater, Nov. 3.

Jacques Bernac ..... J. Forbes-Robertson
The Count of Kervern ..... Alex. Scott-Gatty
Chapin (Representative of the People), Grendon Bentley
Jean Guillou ..... H. Athol Forde
Jefik Guillou ..... Gertrude Elliott

Forbes-Robertson, whose successful engagement at the Shubert Theater has been indefinitely extended, appeared in a double bill Monday night, giving The Passing of the Third Floor Back the early part of the evening and presenting The Sacrament of Judas for the first time in New York as an afterpiece.

The little drama is a powerful episode of the French Revolution, with the scene laid in St. Michel-en-Grave, Brittany, in the month of January, 1793. Robertson's role is that of a young priest who has forsworn his cloth, and as a member of the little peasant household of Jean Guillou and his granddaughter has for three months been harboring the Count of Kervern, an aristocratic fugitive, who has fallen in love with the granddaughter and seduced her. On the night of his intended escape the house is entered by a republican guard. The ex-priest, himself in love with the girl, seeks to aid his escape, but discovers the liaison and on first impulse determines to betray the fugitive. He promises the captain of the guard to deliver the count into his hands that night, but when confronted with his rival, resigned to die and appealing to him as a priest to absolve him, he hears his confession and, convinced of his repentance, facilitates the escape of the lovers, and dies in place of the count at the hands of the enraged soldiers.

The play is purely a theatrical piece of construction, but of intense dramatic interest, with a sequence of thrilling scenes. Mr. Robertson gives an impressive performance as the ex-priest, and sundry incidents in the course of the action show the best side of his persuasive art. Miss Elliott is charming as Jefik, and the support is excellent.

"THE PLEASURE SEEKERS"

Jumble of Jollification in Two Acts. Book by Edgar Smith. Music and Lyrics by E Ray Goetz. The Winter Garden Company. Winter Garden. Nov. 3.

Isaac Goosenheimer ..... Hugh Cameron
Isidore Eisenstein ..... Harry Cooper
Max Rosenberg ..... Bobby North
Mlle. Marcelle ..... Dorothy Jardon
Hinrich Brobschlot ..... Max Rogers
Heinie Brobschlot ..... William Montgomery
Limousine Panhard ..... Virginia Evans
Jack Hemingway ..... George White
George Bliffkins ..... Hugh Cameron
Maria Bliffkins ..... Sally Daly
Violet Bliffkins ..... Florence Moore
Marcelline ..... Myrtle Gilbert
Vera ..... Flo May

With a hey and a ho and a hey-nonino, The Pleasure Seekers opened Monday night at the Winter Garden with much animation, a deal of well-staged spectacle which includes gorgeous scenery and lots of uninspired comedy that went on the occasion because it always has gotten across.

One thing is to be borne in mind, and that is that there is not an idle moment from start to finish. The convention that musical absurdities should not have a plot is strictly adhered to, as is the other rule that there should be a-plenty of squabs, broilers, and show girls to please a variety of tastes usually credited to tired business men, myths though they may be. Briefly, the whole production is nothing more nor less than a vaudeville bill de luxe that is intended to be kept intact. Harry Cooper provides the Grand Street smack of the stage Hebrew. Bobby North presents the next higher type, Max Rogers is the German comedian, while the French flavor is amply provided for in the newly imported gowns. All that appears to be lacking for an international pot-pourri is an Irishman with green whiskers. The genuine delight of the evening was Dorothy Jardon, whose clear, powerful voice won round after round of applause. William Montgomery and Florence Moore do essentially the same things that they did in Hanky Panky, and, if the truth must be said, her mannerisms are beginning to pall. She came out on a more intimate stage, strongly remindful of Sumurun, recognized several near-celebrities in the audiance, and highly delighted an immediate circle of bald-headed patrons. A specialty dance on skis by George White is something novel that is worth seeing, as is his other "serpentine" dance with Virginia Evans. Music was tuneful in spots, said spots being "Don't Blame It All on Broadway," "Get Out and Get Under," "Give Me Something in a Uniform of Blue," and "I Have a Little Chalet in the Valley," which last is certainly not new.

Something must be said of the perfectly well-behaved scenery. It is a long time since New York has seen anything prettier than the snow scene in the Alps, with the snow-balling and the bob-sledding, just before the intermission, while the final "modiste establishment" is a decided triumph of scenic effectiveness. We understand that this part of the production is due to Arthur Voegtlin. Viva!

If The Pleasure Seekers are not sought, it will not be because they have not come half way. The excuse for the audience going the other half is the old notion of propriety that if the mountain will not come to Mahomet, Mahomet must go to the mountain.

"MISS PHOENIX"

A Farce in Three Acts by Albert Lee. Produced by the Messrs. Shubert. Harris Theater, Nov. 3.

Harry Townsend ..... Robert Mackay
Tomi ..... T. Tomamoto
Talcott ..... Worthington L. Romaine
Laura Leslie ..... Maud Knowlton
Fireman ..... A. B. Hanley
Gertrude ..... Ann Murdock
Dr. Sterling ..... Henry Mortimer
Jack Grey ..... Conway Tearle
Colonel Kransby ..... Ben Hendricks
Nellie ..... Leonore Phelps
Phyllis ..... Jane Morrow
Timothy Pitkin ..... Ivan Simpson

Miss Phoenix is described as an ultra-modern farce. It has the usual maze of farcical situations, turning about the efforts of Gertrude Grey to prevent her husband, who has a fixed dislike of Turkish baths, from learning that she has indulged in the forbidden luxury. The bath plant is destroyed by fire, and the wife, within a blanket borrowed from a fire department horse, is carried into the bachelor apartment of a young playwright. She assumes the name of Miss Phoenix, and situations begin to develop. Every one is mistaken for every one else and no one thinks about explaining things until the final moment.

Miss Phoenix is amusing and well played. Miss Murdock, a young actress of unbounded possibilities, almost carries the farce. In face and little tricks of handling her role she more than once suggests Billie Burke. Cute—inadequate as it is—seems to be the one word to describe her personality, while her playing is buoyant and appealing.

Conway Tearle portrays the husband forcefully, and Robert Mackay plays the playwright easily and agreeably. Ivan Simpson makes the most of his role of the sanctimonious Timothy Pitkin. Worthington Romaine contributes a bright characterization of a nervy book agent who sells the best authors by the foot. He is an excellent actor, with wide experience in both musical comedy and the drama, and he makes every point tell. The other roles are adequately handled.

The Phoenix is to be retired Saturday evening, and Henrietta Crosman will come into the Harris on Monday with her new play, Tongues of Men.

44th STREET MUSIC HALL

"Le Visiteur," One-Act Play by Georges Baud. Presented by Lew Fields through Arrangement with F. Ray Comstock and Morris Gest. Forty-fourth Street Music Hall, Nov. 3.

The Actress ..... Mlle. Polaire
The Visitor ..... M. Edgar Becmann
A Maid ..... Mlle. Clasis

Mlle. Polaire, she of the smallest waist but minus the famed nose ring, arrived at the Forty-fourth Street Music Hall on Monday. It was not, to be sure, New York's first glimpse of the Parisian artiste, for two years ago she created considerable interest after her press agent had devised for her the term of "ugliest woman in the world."

Mlle. Polaire is now offering a cheerful little thing called Le Visiteur, a thirty-minute thriller. Here, in brief, is the story. An actress, returning from the theater, is about to retire when her maid is startled by the sound of a man entering a window. The actress fancies that the intruder is a wealthy admirer who has warned her of the need of a protector. So she sends her maid away, and, lighting a cigarette, begs the visitor to enter. Her mistake is instantly apparent, for a desperate apache breaks into her boudoir. He demands her jewels, when she suddenly begins to sing the melody that has made her the idol of Paris. The apache is fascinated and lays down his knife. She secures the weapon and suddenly plunges it into his back.

With Mlle. Polaire's bizarre personality and picturesque playing, Le Visiteur grips. It supplies plenty of the Continental music hall atmosphere. Mado Minty in The Spider and the Schwartz Brothers in The Broken Mirror continue to be the favorites of the performance.

Sam Bernard is offering another act from Henry Blossom and Alfred Robyn's All for the Ladies, under the title of My Partners' Wives. It has amusing qualities, due to Mr. Bernard. The comedian has a rather pretty little assistant in Louise Meyers.

MOROSCO IN THE BREACH

Sends Stranded Kitty Gordon Company East and Closes Contract with Star

Oliver Morosco has rescued the Kitty Gordon company, stranded on the Pacific Coast, and those of its members who desired to return at once to New York were accommodated with transportation. Morosco opened his Los Angeles Majestic Theater Sunday night to a benefit performance for the Gordon company, in which he had the co-operation of Julian Eltinge. The affair was an enthusiastic success, netting over $1,500. Miss Gordon will not return East immediately, but will remain indefinitely in Los Angeles, and when she does come back to Broadway it may be under Morosco's direction. With certain members of her late company and other recruits from his own organization in Los Angeles, Morosco put Alma into rehearsal on the stage of the Morosco Theater on Monday, and in it Miss Gordon will commence a Los Angeles engagement Nov. 16. She will for the present remain a member of the Morosco Western forces; meanwhile three new comedies with music are under discussion between star and manager, and in one of them the Los Angeles producer may present Miss Gordon here about Jan. 1. Absolutely nothing has been settled upon this point, however; nor is anything decided relative to future metropolitan appearances of the comedienne under the Californian's direction.

"MICHAEL AND HIS LOST ANGEL"

Play in Five Acts, by Henry Arthur Jones. Presented by Madame Harriet Labadie Under Direction of the American Players. Berkeley Theater, Oct. 30.

A unique opportunity was afforded New York theatergoers last week not only to hear the uncensored version of Henry Arthur Jones's emotional play, but to hear it given under unusual circumstances. Madame Labadie appeared before her audience in a simple gown supplemented by no pretentious decoration of the stage, and without preliminaries, introduction, or musical prelude, held the attention of her audience for something over two hours through sheer force of her own personality. She visualized scene after scene of the English dramatist's play, and made even the most trivial details effective as she read the lines from the book in her hand. There were no explanatory remarks and no names of characters save where they occurred in the speeches. That Madame Labadie was able to supply a unified impression without all these details, that contributes so largely to the ordinary production, is a tribute to the rare ability of a remarkable woman.

At her second reading, to be held at the Berkeley Theater on Nov. 4, Madame Labadie will present in the same manner The Three Daughters of Monsieur Dupont, by Eugene Brieux, as acted in this country by Laurence Irving, and on Nov. 6, To-morrow, the play by Percy Mackaye that is to be produced in Boston.

AT OTHER HOUSES

WEST END.—The current attraction is The Five Frankforters, the comedy of Jewish home life that proved a drawing card at the Thirty-ninth Street Theater last year. It will be remembered that the play deals with the rise of the house of Rothschild. The cast is substantially the same as that during the Broadway run and includes Mathilde Cottrelly and Edward Emery.

ROYAL.—William A. Brady's production of George Broadhurst's Bought and Paid For is a popular bill this week, with a competent cast.

BRONX OPERA HOUSE.—Jolly May Irwin in A Widow by Proxy, the play in which she scored a success last season at George M. Cohan's Theater, is now playing, with a support that includes Clara Blandick, Alice Johnson, Helen Orr Daly, Helen Weathersby, Orlando Daly, Joseph Woodburn, and Arthur Bowyer.

GRAND OPERA HOUSE.—The David Belasco production of the Hattons's play, Years of Discretion, comes to this theater again to repeat the excellent business of the former engagement. The cast still remains essentially the same.

On the Rialto

Dana Lyon, who writes things about moving pictures, sends in this story about an old Irish woman's impressions of animated photography. Her son Dan took her to the moving picture show for the first time in her life. When they returned home Dan asked her how she liked the pictures. "Sure," she replied, "the show was beautiful, but we sat so far back the divil a wurrud could I hear."

♠

If some of our more aggressive critics on the local papers would read the back numbers of their papers for the past two months they would be struck with the fallability of human kind, and critics in particular. Two or three plays which were panned with a rare degree of indignation, exasperation, and vituperation, are doing a land office business, while two or three which were praised with the rapture of an ardent press agent are sweetly slumbering in cold storage or bumping the bumps "en tour."

♠

The Broadway Theater will not long be lonesome as an uptown house converted to the lure of motion pictures, for within a few months the Criterion Theater, at Forty-fourth Street and Broadway, will be taken over by the Vitagraph Company, in which Messrs. Klaw and Erlanger are financially interested. The Herald Square Theater has been showing pictures for some time. Below Thirty-fourth Street, the Bijou and Weber's have not been presenting plays for upward of a year, relying on pictures to keep their doors open. In the meantime Daly's is standing idle, and its future is involved in doubt.

♠

When Victor Herbert first came over the sea to the land of the free he played the 'cello for some time with the famous Theodore Orchestra. The love of music was strong within him, and found expression in numerous compositions which he felt were worthy of publication. And he carried some new compositions to Schirmer's, when this old and famous music publisher was located at Union Square. But the old Mr. Schirmer could not see anything of merit in Herbert's compositions, and repeatedly advised him not to waste his time in that way, but stick to his orchestra-playing job.

Herbert went on composing melodies, and after a time he wrote the score of a new opera, Prince Ananias, which was a great and immediate success. With it came reputation and fame, which are prime factors in getting next to high-class publishers.

The career of Victor Herbert from the time he landed on our shores is full of inspiration. He is generally considered by music critics to be the ablest and most successful writer of light opera music in the United States; and, strangely enough, the Schirmer Publishing Company, which declined to publish his compositions when he was young and unknown, has long since published the same compositions that were refused, as well as all music that he writes, and still begs for more.

♠

It is not as well known as it should be that in the record of his past performances Bert Brown includes singing in what has been termed "The smartest church in New York," the Church of the Heavenly Rest. Mr. Brown when neither so tall nor ample as he is to-day was an innocent looking choir boy. His rubicund juvenile countenance becomingly outlined by his white surplice gown, for he never had much hair even in those prematrimonial days, he bore himself with becoming gravity even while meditating on the transitoriness of all earthly things. And indeed he did so meditate, for at each service he listened eagerly for announcements of funerals because every boy received two dollars extra for each of the obsequies at which he caroled.

"If there were no funerals that week I was too mad to sing the Te Deum," he says in reminiscent vein, "and when President Arthur died I danced a jig, for we got $50 a head for singing at his funeral."

♠

A lot of people on the Rialto last week were wondering who the critic might be who was said to have been "bought up" by a producing firm, and who had given a certain production which all his colleagues panned, a red-hot send-off. The printed report added that a quiet investigation had been set afoot by the publisher, resulting in the discovery that the critic was financially interested in the company. The report pointed pretty definitely to one scribe, but no names have yet been mentioned.

The ethical problem involved in the question of a critic backing a production resolves itself into the proposition whether he was presented with an interest by the management, or whether he put his own hard-earned money into the venture. Presumably a critic has as much right to invest his money in what he believes to be a profitable enterprise as any other person. But any critic who will write good notices of a performance, regardless of how bad it may be, in consideration of a slice of stock in the company, is pretty nearly an unvarnished bribe-taker, and all honest critics owe it to themselves to expose him.

♠

George Gaston says that he has discovered a latent talent within himself and his young ambition is fired. Wherefore he wants managers to know that he is willing to go "on the stage" for a few weeks.

Which recalls the following episode to George about a young woman who wanted to "go on the stage." It was in a Chicago theater and a rehearsal was progressing, during which a young woman applied to the stage doorkeeper with:

"I want to go on the stage."

The doorkeeper pointed to a stepladder which had been placed under the center trap. The young woman lost no time in running up the step, and, lo and behold! there appeared a forlorn little creature in somber black to the astonished eyes of the assembled players, modest and reticent. The late Charles McManus, than whom there lived no politer nor more considerate and kind-hearted mortal, approached the little apparition and, in his gentle way, asked:

"What can I do for you?"

"I want to go on the stage," ventured the girl.

"What can you do?"

"Nothing; but I can learn."

It was her first appearance, but it made a hit and the young woman was kept for "utilities."

Ethel Tucker, that was her name, later on became a very successful repertoire star.

THE UMPS.

MANAGER MYSTERIOUSLY HURT

Manager Rodell, of the May Robson company, which played in South Bend, Ind., Oct. 18 and 19, was found, late on the night of Oct. 18, in an alley in the rear of the Indiana Club, in that city, with a broken leg. He could not say how it happened. His leg was put in a cast and he was sent to Columbus, Ohio, to be taken later to New York city.

NEWS OF STOCK PLAYS AND PLAYERS

STOCK IN NEW YORK

ACADEMY OF MUSIC.—As many regular weekly attendants at this house joined in the request that A Romance of the Underworld be retained for another week, the management decided to keep the play as requested. It would be hard to find room for improvement in the company, or in the way the play is produced. Priscilla Knowles is at her best. Corliss Giles, Angelina McCauli, and James L. Ryan are excellent in their respective parts. This week, The Escape, by Paul Armstrong.

CECIL SPOONER THEATER.—Satan Sanderson received its first metropolitan premiere last week. Kirk Alexander, a Detroit newspaper man, made the dramatization. The principal theme of the play is, "I am my brother's keeper." Mr. Alexander has followed the book closely. Strong lessons which make for righteous living and an admonishment against wild oats are shown in an intelligent manner. Although Miss Spooner's part was small, it was competently handled.

The Decoy, a new play which Mr. Blaney presents for the first time on any stage, is this week's bill. The author is Harry King Tootle.

HARLEM OPERA HOUSE.—The double bill last week, consisting of Maeterlinck's miracle play, Sister Beatrice, and a one-act comedy, The Interloper, did not evoke much enthusiasm, although the plays were ably produced and well acted. Ramsey Wallace, the new leading man, appeared in both, but the audience seemed to feel that they would like to see him in several plays before deciding to make him "the favorite." As Prince Bertram in Sister Beatrice, he had practically nothing to do.

The Dictator, a three-act romantic play written by Richard Harding Davis, and in which Willie Collier starred when it was originally produced, is the attraction this week.

STOCK IN BROOKLYN

GREENPOINT THEATER.—Elevating a Husband was the offering last week. Current week's attraction is The Lost Trail.

CRESCENT THEATRE.—The Grain of Dust, produced under the immediate direction of W. C. Masson, pleased crowded houses during last week. This week, George Broadhurst's The Price. Leah Winslow appears in the Helen Ware role of Ethel Toscani and George Alison as the artist, Standard Dole.

GOTHAM THEATER.—The Ninety and Nine last week. This week, Elevating a Husband.

GRAND OPERA HOUSE.—The City thrilled large audiences during the past week. This week's offering is The Time, the Place and the Girl.

ROSTER OF AMPHION PLAYERS

On Saturday evening, Nov. 1, there was inaugurated at the Amphion Theater, Brooklyn, the Cecil Owen policy of ten-fifteen-twenty-five cent stock, Mr. Owen's aim being to do for stock what Marcus Loew has done for vaudeville. With this end in view, the theater, which is managed by Mr. Steve King, has been entirely renovated and redecorated, and an excellent company has been engaged. Mr. Owen personally directs the company, with Thomas Swem as associate director, the players being Miss Marion Hutchins, Allen Hollubar, Stanley de Wolfe, Harold La Coste, Edwin Maxwell, Eugene Stockdale, Llewella Smith, Antoinette Crawford and others. The opening bill, continuing through the week of Nov. 8, is The Deep Purple.

WADSWORTH THEATER

The stock company that has been playing at the Wadsworth Theater, New York, closed on Nov. 1. This does not mean, however, that the policy of the house is changed. Mr. Harry Andrews, stock director, late with the Chestnut Street Theater, Philadelphia, has been engaged to direct the fortunes of a new company for the Wadsworth, which opened on Nov. 3 in The Thief. Director Andrews also has in preparation Madame Sherry, the first musical offering ever produced at this theater. Manager Ornstein, of the Wadsworth, states that he has never had any intention of giving up his stock policy for his theater.

CARL HUNT AT METROPOLIS

The present Metropolis company is to close, and Carl Hunt, who closed recently at the Warburton, Yonkers, will move with his entire company to the Metropolis, opening Nov. 10 with Darkest Russia as the attraction. Mr. Hunt has retained the services of Mae Desmond, the present leading woman. Among those going out are Rowden Hall, W. H. Sams, Caroline Morison, Antoinette Roethe, and James J. Muiry.

H. W. MUNSON'S NEW COMPANY

The stock season at the Metropolitan Theater, Oklahoma City, Okla., under the management of H. W. Munson, opened recently with Caught in the Rain.

JULIAN NOA LEAVES FALL RIVER

Malley-Denison company in Fall River presented Classmates Oct. 28-Nov. 1, with Julian Noa as Duncan Irving. Mr. Noa has made many friends since coming here, and his departure, Nov. 8, will be much regretted by all of his admirers. Carolyn Elberts attained her usual success and gave a fine presentation of Sylvia Randolph. Emmet W. Reed made an excellent Lieutenant Lane. Norman Wendall played the part of Bert Stafford well. Gerald Pring, a newcomer, made his first appearance with the company Oct. 28 and made a favorable impression. Harry C. Bewley, after a short rest, returned and was given a warm reception. Evelyn Watson was exceptionally good as Phyllis. Frank Bennett Lynn Osborn, Harlan P. Briggs, Lida Kane, and Jessie Howe contributed strong support. The production was given a fine stage setting, painted by Scenic Artist Colby, who closed with the company Oct. 25. The stage was under the personal direction of Frank E. Lamb. Large attendance.

MORISON'S NEW CHELSEA STOCK

Lindsay Morison will open a first-class stock company at Gordon's Theater, Chelsen, Mass., on Monday, Nov. 10. Long has been the request for a stock company, and when Manager Gordon found the trademark of Lindsay Morison available, he decided to change the policy of his beautiful new theater, which has been doing a wonderful business with vaudeville and pictures. Mr. Morison has been in New York and engaged a superior company. Alice Donaldson, an actress of great talent and experience, is the leading lady of the organization, which numbers fourteen persons. The opening play will be Alias Jimmy Valentine, followed by Her Own Way, Mrs. Wiggs of the Cabbage Patch, The Melting Pot, The Man from Home, Hawthorne, U. S. A., The Deep Purple, and Graustark.

Gilbert Bacon, Phila.

MISS GRACE HUFF

MISS GRACE HUFF, whose rapid advancement to the front rank of stock leading women has been noteworthy, opened Oct. 20 at the Auditorium Theater, Baltimore. This theater houses a stock company which, it is understood, is to be the premier house of the Poli circuit, and is to be made one of the most important stocks, if not the most important, in the country. It is therefore a tribute to Miss Huff's excellent work and her pronounced talent that she should be selected for the lead of this distinguished company. Miss Huff is a Californian by birth. She went on the stage when very young and played child parts in the support of many of the most prominent stars. After several years spent in a convent, finishing her education, she returned to the stage, and has played stock in many of the large cities. She has also toured in the West at the head of her own company, presenting plays of a high type. Miss Huff is a great reader and a close student, a musician, and is greatly interested in social settlement work.

WRIGHT HUNTINGTON PLAYERS

The Wright Huntington Players, of St. Paul, Minn., again hit the bull's eye at the Shubert Oct. 26-Nov. 1 with The Third Degree as the bill. Louise Gerard took the lead and scored an unqualified success. The theater is advertising: "Why pay ten cents for pictures of actors when you can see live actors for the same amount at the Shubert. Three hundred seats, one dime," has had its effect, as the gallery now holds a large gathering nightly. Caught in the Rain Nov. 2-8. Woman in the Case Nov. 9-15.

NEW COMPANY IN SOUTH BEND

The Lucille Le Verne Stock company opened a season of repertoire here at the Auditorium Oct. 26, first producing The Gentleman from Mississippi, with Thomas Wise in his original role. Traveling stars will appear in the leading parts weekly. The Le Verne company takes the place here of the Grayce Scott Players, who closed Oct. 18.

PITT PLAYERS IN "THAIS"

The new Hope-Jones organ was dedicated at the Pitt Theater in Pittsburgh, Oct. 27, with the Pitt Players' production of the Wilstach version of Thais, Frank R. White, the organist, playing the overture. Louise Gunning came on specially from New York for the dedication, and gave several vocal numbers. Mary Hall made an admirable Thais and Robert Gloekler was seen to advantage as Daniel. The supporting company was very good, and Director Esmelton gave the offering an elaborate setting. Thais continued week of Oct. 27 and The Fortune Hunter followed.

NEW DENVER HOUSE OPENS NOV. 8

The new Denham Theater, Denver, Colo., will open on Nov. 8 with Miss Eva Lang and her associate players. O. D. Woodward has brought the company from Omaha. The opening production will be A Widow's Mite. Popular prices will prevail.

DE DEYN OPENS IN HOBOKEN

Severn De Deyn has returned to the Gayety Theater, Hoboken, where he heads a stock company. Mr. De Deyn and company feel confident that the venture will be a success.

CINCINNATI'S LITTLE THEATER

An innovation in the operation of stock houses was inaugurated at the Orpheum Theater in Cincinnati, when the Little Theater was opened Monday night, Oct. 27, with the performance of The Pigeon, by Galsworthy.

Manager Thuman has adopted the novel plan of operating this Little Theater in connection with his regular Orpheum Stock company. In the same building with the Orpheum Theater was a ballroom, and when he took over this house this room was changed into an auditorium seating 175 people and fitted with a stage about fourteen feet deep, running the width of the room. The Little Theater is to be used at intervals during this season in the same manner as Mr. Ames's New York house, presenting unusual plays that are not suitable for regular popular stock performances. The week that the Little Theater is open plays will be given in the Orpheum Theater by the Orpheum Players that require small casts, so that the rest of the company may be used in the Little Theater.

The opening play was splendidly received, assuring the management the success of this new plan in running stock. Paul Doucet as Ferrand received the acting honors of the presentation. Nora Shelby as the flower seller made a hit of almost equal proportions, handling her difficult role in a convincing manner. Ogden Crane was the artist, Christopher Welwyn, and Nisbe Howard his daughter. William Forstelle as the drunken cabman was fine. Robert Hanlen, Griffith Evans, Edw. Gould Robinson, Albert Thompson, Martin Finn, and Eugene Hale satisfactorily did the smaller parts. The whole performance showed the splendid direction of Karl Dietz, who appeared during the same week in the Orpheum proper as Gabor Arany in The Concert. The Little Theater will open again the week of Dec. 8, when Ghosts will be given.

Walter Lewis and Florence Burnsmore, of the Orpheum Stock in Philadelphia, have joined the Orpheum players in Cincinnati as juvenile and ingenue, succeeding Paul Doucet and Frances Ferne, opening with the company Nov. 2 in Old Heidelberg.

"THE CALL OF THE HEART"

At the Prospect Theater last week was produced for the first time a comedy in three acts by Leta Vance, entitled The Call of the Heart, with the following cast:

Lord Everlow	John Nicholson
Lady Everlow	Paula Shay
Alfred	C. B. Waters
Ethel	Clarence Bellair
Arthur	Corwin Leakmoor
Mrs. Quackenbusch	Helen Aubray
Vivian Ford	Jane Randell
Doctor Paulson	J. Gordon Kelly
Parker	Walter Franklin
A Chauffeur	William Hawley
"Comrade Jim"	Wells Playter

Lord Everlow, an old roue, has a plan for replenishing the family coffers. The eldest son agrees to carry out the plan, which is to marry Vivian Ford, the niece of an American parvenue. The plan is frustrated by the third son, who, with the help of several incidents, plus "the call of the heart," marries Vivian himself. In the end, however, Lord Everlow gets a small fortune for releasing his wife to one "Comrade Jim," who turns out to be the father of the third son. The suicide, at the correct moment, of the second son, who is a dope fiend, but very devoted to his mother, allows Lady Everlow to feel no remorse or regret at leaving his lordship's bed and board.

CLOSING COMPANIES

The Marguerite Clark Stock company, of St. Louis, Mo., which was under the direction of Mrs. C. M. Higbee, disbanded recently due to poor business. The house is now being used for a picture show and vaudeville theater.

Severin Dedeyn and associate players, who opened at the Mohawk, Schenectady, Oct. 4, closed last week on account of poor business.

WINNINGER PLAYERS

The Winninger Players, now on tour, are producing the following plays: The Witching Hour, The Dawn of a To-morrow, The Stranger, Wildfire, and Girls.

HAROLD FERNER STOCK COMPANY

Harold Ferner, supported by a select cast of players, is touring Connecticut with great success. Last week the company was in Stamford.

Jeannette Elberts, who is well known in the theatrical profession, is at present in Fall River with her daughter, Carolyn Elberts, of the Malley-Denison company. Elizabeth Kilday, a sister of Miss Elberts, is a member of the same company.

Moffett, Chicago.

WILLIAM P. CARLETON

Above is pictured the highly successful young leading man of John Craig's Castle Square Stock company in Boston. Mr. Carleton, as is well known, was formerly in light opera, and was so successful in that line of work that many have wondered why he changed his field of endeavor. With the larger experience gained in dramatic stock, Mr. Carleton ranks as one of the most promising of the younger generation of leading men. Mr. Carleton's father, W. T. Carleton, is very proud of his son, and last week, on the occasion of the young man's birthday, managed to leave the Boston Theater, at which house he was appearing, and was driven in a taxi to the Castle Square, in time to go, in his own make-up, on the stage with his son, to extend birthday greetings, then hastening back to his own play—a pleasant surprise which nearly fractured all speed ordinances of the Hub.

STOCK NOTES

Lorna Elliott is the new leading woman of the Majestic Stock, Erie, Pa.

Nance O'Neil was very enthusiastically received last week at the Broadway Theater, Springfield, Mass.

Clarence Chase is a clever juvenile actor who has just joined the Poli Players, Springfield, Mass.

Robert Le Sueur made his initial appearance with the Majestic Stock, Erie, Pa., in The Fortune Hunter.

Ada Ainslee, who replaced Grace Huff at the American Theater, Philadelphia, opened in The Great Divide.

Frank Joyner is now permanently engaged to play with the Greenpoint Theater Stock company, Brooklyn.

Mr. Edward Ernst is the manager of the new Baltimore Poli Players. He is rapidly making a host of friends in Baltimore.

C. Russell Sage, juvenile with the Magrane Stock, Wichita, Kan., has left the company and returned East.

Gus Forbes will open with the Greenpoint Theater, Brooklyn, as leading man this week.

Cecil Owen's Amphion Theater Stock company opens in Wildfire, with Alan Holuber and Marion Hutchins as leads.

Edith Campbell, last season with Miss Billie Burke in The Mind-the-Paint Girl, is second woman at Poli's in Baltimore.

Genevieve Blinn, a very popular Lynn, Mass., favorite, has been re-engaged by Lindsay Morison as his leading woman.

Virginia Milliman has given in her resignation and will leave the Magrane Stock company, Wichita, Kan., this week.

Madeline Broughton has left the Calsmith Players, Allentown, Pa., and gone to Winnipeg, where she has accepted a position for the Winter.

Alice Knowland has been especially engaged for the cast of Forty-five Minutes from Broadway, at the Harlem Opera House, next week.

Earl K Metcalfe was granted a decree of divorce from Irene Waters Metcalfe in the Campbell Circuit Court at Newport, Ky., Judge Yungblut sitting, on Oct. 17.

Violet Barney has been engaged for the Nesbitt Theater Stock, in Wilkes-Barre, as leading woman, opening in Beverley of Graustark, followed by The Turning Point.

Luella Morey is the leading woman, replacing Rita Knight, at the Broadway Theater, Bayonne, N. J. Roland G. Edwards is the new manager.

Paul Doucet retires from the Orpheum Stock company, Cincinnati, this week. Nora Shelby and Hallet Thompson are also leaving.

Little Maxine Hodges, aged ten, who had been working at the Grand Opera House, Brooklyn, for the past five weeks, returned to her home in Albany to rest for a few days.

An error was made in these pages recently. Blanche Seymour is with the Norman Hackett company and is not a member of the Bainbridge Stock company in Minneapolis, as was stated.

It appears that THE MIRROR has been misinformed. The Mount Vernon Stock company will not close, as was announced. The new director, George Farren, and Manager C. E. Berlin announce that business is on the boom.

Kendal Weston's work as stage director of Lindsay Morison's Lynn, Mass., company is noticeable in the remarkable improvements in the acting of members of the company.

Virginia Mann, the new leading woman of Wilmer and Vincent's Orpheum Players, Reading, Pa., has won special comment from both press and public for her excellent work in The Talker, Deep Purple, and Seven Days.

Lillian Bayer is no longer leading woman at the Gotham Theater, Brooklyn, and for the next two weeks Caroline Locke will play the leads until a successor has been selected to follow Miss Bayer.

The Empire Stock company of Providence, R. I., is not closed, as stated in the last issue. The company was seen to excellent advantage in The Dancing Girl Oct. 22-Nov. 1. Marion Ruekert had the leading role and was capably supported. The City is this week's offering.

Little Bianca Robinson played the Little General in The Girl I Left Behind Me at the Metropolis Theater last week. This week she is seen as the Little Mother in The Fatal Wedding at this theater, where she has become very popular.

GOSSIP

Edwin Brandt has been engaged to play the part of Dr. Root in The Fight.

A son was born to Mr. and Mrs. Edward O'Connor, at New York city, Oct. 19.

William Harris is engaging people for The Trifler.

William E. Mallette is touring Canada with the W. S. Harkins Players.

Henry Norman and Hazel Cox, a sister of Ray Cox, are newcomers to the cast of The Passing Show at the Winter Garden.

Olga Nethersole has been appointed by the British Government to be a member of the English Divorce Reform Committee.

Edna Archer Crawford is to create the role of George Sand in Madame Kalisch's forthcoming production of Rachel.

Henrietta Crosman was seen in Louisville Monday, Tuesday and Wednesday of last week in a new play, Tongues of Men.

Grace George is now in the second month of her engagement at the Lyceum Theater, New York, in J. M. Barrie's play, Half an Hour. Thursday matinees continue.

The Chicago Little Theater has been invited to affiliate with the Incorporated Stage Society of London. It is a large compliment to Maurice Browne's work.

Frank Kilgour, resigned from Potash and Perlmutter, has signed with Frazee and will appear in the new production of Tangled Lives.

Al. G. Barnes's Wild Animal Circus closed its season at The Dalles, Ore., Oct. 23, and went into Winter quarters at Portland in the same State.

William Gaiwey Herbert has been engaged to play the son in Peg o' My Heart in the Eastern touring company with Peg O'Neil.

John C. Hamment, who took moving pictures for the Paul Rainey expedition, started for Africa on Saturday at the head of an expedition of his own.

Grace Bryan, last season under Henry B. Harris's management, is now with the Central company of William A. Brady's production of Bought and Paid For, which opened about the middle of last month.

Lillian Kingsbury, who "came back" to the dramatic stage in the ill-fated Evangeline, which has been withdrawn from the New York stage, is to appear in Shakespeare again this season.

Thomas V. Morrison, for the past two seasons with The Trail of the Lonesome Pine company as heavy man and stage-manager, withdrew from the company at Lynchburg, W. Va., last week and returned to New York.

James Clarence Harvey, the dramatist, is much disturbed over the fact that the newspapers carried a story recently about a man named J. Clarence Harvey being married and having two divorce suits on his hands. He says he has heard that the interloper is an actor whose real name is not Harvey at all, but Duffy.

M. Armbruster and Son, the scenic artists, have established a record. They have painted all the scenery for the Al. G. Field Greater Minstrels continuously for twenty-five years. This season Mr. Field is making a more lavish scenic display than ever.

The many friends of Zelda Seguin Wallace, who some years ago was the noted contralto in English grand opera, will be glad to hear that she is again a visitor in our city. She is stopping with her son, Edward Seguin, at the St. Brendan Apartment, 600 West 178th Street.

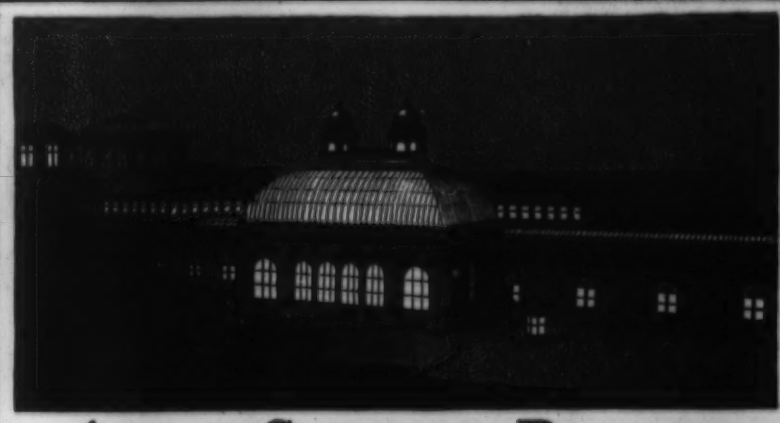
Florence Gerold, who has just finished a three weeks' engagement with the Orpheum Players at the Chestnut Street Theater in Philadelphia, has signed to play the role of Mrs. Lepie in Carrots, with Minnie Dupree, in vaudeville.

John Cort has changed the route of Lillian Russell's Big Feature Festival. The company will tour the South after its Kansas City engagement the second week in November, following the Anna Held company, and making the Western tour later in the season.

Walter Hubbell played Aginia, the last of the Montezumas, in his play, A Royal Slave, for the 1,504th time, in Shamokin, Pa., Oct. 25, at the G. A. R. Opera House.

Among the new songs added to The Doll Girl is Mr. Carle's "Foolishness." The new dances include specialties contrived by Dorothy Webb and Charles McNaughton and a few variations of the Russian ballet by Will West.

Rehearsals of The Prodigal Judge began on Monday. This is the George Middleton dramatisation of Paul Kester's novel of the same name. A. G. Delamater is the producer.



SUTRO BATHS
SAN FRANCISCO
AT AUCTION

With about nine acres of land fronting the Pacific Ocean and adjoining the Cliff House and Sutro Heights will be sold to the Highest Bidder subject to the approval of the Superior Court at Auction, Thursday, November 20, 1913, at 12 o'clock at the salesrooms of BALDWIN & HOWELL, 318 Kearny Street, San Francisco. ¶ This famous Natatorium, and the largest in the world, was erected by the late Adolph Sutro at a cost of more than $800,000. It must be sold now to close his estate. ¶ Although the Executrix of the Estate has but limited powers in the management and exploitation of this great enterprise it is being well patronized and in the hands of amusement caterers great profits can be realized from it. ¶ Situated on the Pacific Ocean at the entrance to the Golden Gate its position is unique and picturesque beyond description. ¶ The baths cover about three acres of land which leaves a sufficient area to add many other profitable attractions. ¶ The profits of the Sutro Baths during the Panama-Pacific Exposition, February 20th to December 4th, 1915 will be enormous—enough to reimburse the purchaser at this sale for the full cost of the property.

SALT WATER SWIMMING BATHS

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DEATH RECORD

JOHN P. FISCHER, fifty-six, for twenty-two years orchestra director at the Newark Theater, Newark, N. J., died suddenly at his home in that city, 206 South Fifteenth Street, Oct. 24.

By falling from one of the springboards to the stage, a distance of about fifteen feet, Gladys Kelly, one of the Six Diving Girls at the East Eighty-sixth Street Theater, was killed.

ALICE GAINS, the dainty little dancer of the Jolly Mix-Up company, died at the Infirmary at Charleston, S. C., Oct. 3, after undergoing an operation for an old malady. Her body was shipped to her parents in Pittsburgh, Pa.

WILLIAM C. LOWTHER, theatrical stage-manager, died at the home of his sister, Mrs. William C. Merryman, of 401 First Street, Brooklyn, of Bright's disease, Oct. 2. He was thirty-eight years old.

MRS. JOHN A. HARRINGTON, mother of Nina Harrington, of the vaudeville team of Lawrence and Harrington, and also grandmother of the Farber Girls, well known in vaudeville, died suddenly, Oct. 28 at her home in Moline, Ill.

SOL ETTY, manager of McVicker's Theater, Chicago, for many years, and a nephew of Jacob Litt, now dead, died in his home here Oct. 24, after a brief illness. He was forty-one years old. He was associated with A. W. Dingwall in several of his theatrical enterprises.

UNGAR SANDOR, a cabaret singer, was found dead Oct. 27 at 1037 Lexington Avenue. In his room was found a certificate showing that six months ago he had married Miss Helen Zabor, hairdresser and manicure, at 1151 Lexington Avenue, this city.

MRS. PHOEBE SAXTON BALDWIN, widow of William A. Baldwin, died at her home, 151 Macon Street, Brooklyn, Oct. 1, at the age of eighty-eight. She had never entered a theater in her life, although she was one of the Brooklyn women who conducted the fair of the Brooklyn Sanitary Commission.

MRS. IDA GILBERT, wife of Walter Gilbert of the Utah Theater Stock company, died in Salt Lake City, Sept. 30, of tuberculosis. She was a native of Logan, Utah. Mrs. Gilbert was a capable and popular actress, known on the stage as Ida Adair. Two years ago she was leading woman at the Garrick Theater, Salt Lake City.

THEODORE DUBOIS, one of the best known of modern French composers and the author of the oratorio, "Sept Paroles du Christ," and other sacred music, died Oct. 20 in Paris, France. He was born in 1837. He was a commander of the Legion of Honor, a member of the Institute and honorary director of the National Conservatory of Music. He was the winner of the Prix de Rome in 1861.

HENRY PEMBERTON, JR., died at the Jefferson Hospital, Philadelphia, Oct. 25. Mr. Pemberton, to family and friends, was known as a profound student, an enthusiastic collector of Shakespeareana, and was an authority on first editions of the plays of the poet. Since much of the material which Mr. Pemberton had collected is included in a proposed book, the manuscript will probably be put into the hands of a Shakespearean scholar for completion and private publication.

ARCHIE R. BRIGHAM, forty-three years old, died at Carthage, Mo., Oct. 20, of kidney and liver complaint. The funeral was at Topeka, Kan., at the home of his mother. Mr. Brigham was manager of the Opera House at Carthage for twelve years, and the past two years managed the Blake Theater at Webb City, Mo., and had many friends in the profession. He was a brother of E. S. Brigham, of Kansas City, and a brother-in-law of E. L. Martling, of the Crawford Theater, Wichita, Kan.

MAJOR LAIRD, well known in the theatrical world, died at his home, 413 North Hampshire Avenue, Atlantic City, N. J., Oct. 24, 1913. Mr. Laird played the leading part in the Dorothy Rogers's vaudeville sketch, Babes a la Carte. He also played prominent parts with John L. Sullivan and Joe Murphy in Kerry Gow. He was also a number of years with Barney Gilmore, and for three years was stage-manager of the Steeplechase Pier, Atlantic City. He leaves a widow to mourn his loss.

CHARLES H. E. BROOKFIELD, the author of Dear Old Charlie and other well-known plays and books, died Oct. 20 in London, Eng. Mr. Brookfield was born in 1857. He worked on the Saturday Review for many years, and went on the stage in 1879 with the Haymarket company. He was associated with the Kendalls and Sir Beerbohm Tree, and played almost everything, from farce to Shakespeare. He was collaborator with Cosmo Hamilton in The Belle of Mayfair and with F. C. Phillips in The Burglar and the Judge. His appointment as censor in 1911 created amazement and harsh criticism.

APPEAL "BLUE BIRD" CASE

The decision of Supreme Court Justice Bijur in dismissing the complaint of the Liebler Company against Lee Shubert, in which an accounting was demanded of certain profits accruing from performances of The Blue Bird, was appealed last week by the plaintiffs, and the case is to be argued before the Appellate Division within two months. The original New York production was made under the joint management of the Lieblers and the Shuberts, but the Lieblers aver they never received their share of the profits.

MARGARET MACDONA MARRIED

Margaret Macdona, an English actress, who was seen as the Hon. Miss Pym in Milestones, here last season, was married quietly to Clarence P. Wyckoff, a prominent society man and a member of the New York Stock Exchange, Oct. 26, by Rev. Ernest Gysin, of the German Methodist Episcopal Church in Jersey City.

Miss Macdona returned to this country for the event on the preceding Friday, on board the *Baltic*. Mr. Wyckoff was divorced from his first wife a few months ago.

THE CECIL LEANS DIVORCED

Mrs. Cecil Lean (Florence Holbrook) was granted an interlocutory decree of divorce from Cecil W. L. Lean, in the Supreme Court of New York, Oct. 20. Lean did not enter any defense to his wife's suit.

BLANCHE RING ILL

Blanche Ring's this week's engagement in Kansas City was canceled when the actress was taken ill with malaria.

Miss Ring has gone to Excelsior Springs for a week.

"INDIAN SUMMER" TO FULTON

Indian Summer, the Augustus Thomas play in which John Mason is starring, will be transferred from the Criterion Theater, Nov. 10 to the Fulton, following the production of After Five, to make room for The Man Inside, which comes to the house on Nov. 11. This change is made in conformity with the terms of a contract between David Belasco and Charles Frohman made some time ago.

"UNDER COVER"

The firm of Selwyn and Co. puts Under Cover, a melodrama by Lawrence Halle of Chicago, into rehearsal on Monday. It is said that the play contains some sensational revelations concerning the secret service, the author having at one time been employed in a Government position of the kind. If business should ever let up at the Eltinge Theater where Within the Law is playing, the piece will probably be brought to New York at that house.

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FROM CHICAGO

"Good Little Devil" Arrives.
"The Red Canary" Departs.
"Beauty Shop" to Capacity.
Good Cast for "Caprice."
American Music Hall to Have Roof-Garden Next Summer.

MIRROR BUREAU, SUITE 61, GRAND OPERA HOUSE BUILDING.

CHICAGO, Nov. 4 (*Special*).—Raymond Hitchcock in The Beauty Shop, which contains a good many short beauties (the co-authors may use this one if they wish) is doing an overpacked business at the Grand Opera House. In an interview Messrs. Pollock and Wolf tell how they burn midnight current to evolve funny lines. The results run like this:

You marry me into the Malandano family and that'll stop hostilities.

Whoever heard of marriage stopping hostilities!

Let me buy you a drink?

Not on your life. When I didn't have a nickel you didn't know I had a throat!

The average woman would rather own up to a double life than a double chin.

Of course, Mr. Hitchcock sets away with this and gives it double laugh-producing value, as he does also several of the lyrics. "All Dressed Up and Nowhere To Go" hits the funny bump with a bang, for we have all been in the same fix many a time.

At the Blackstone this week we have F. R. Benson's company from the Shakespeare Memorial Theater at Stratford-on-Avon. This company, making its first appearance in the United States, will present fourteen Shakespeare plays in three weeks. This week the offerings are Much Ado About Nothing, The Merchant of Venice, As You Like It, Richard II., Henry IV., The Taming of the Shrew, Twelfth Night, and Richard III.

The Rostand and Rostand fantasy of child life, The Good Little Devil, comes to Powers's, where The Governor's Lady has just ended a satisfactory run. The Good Little Devil is new to this city.

The Red Canary has departed from the Studebaker, after being thumbed by the critics. Manager Sam Lederer, we think, is deserving of a real success, and we trust he gets it this week. The trust is placed on the new Leo Fall operetta, Caprice. The cast is headed, or rather overtopped, by De Wolf Hopper, with Miss May De Sousa and George MacFarlane.

Oh! Oh! Delphine! is getting good money for the run at the Illinois.

When Love is Young with Miss Lelia McIntyre breathing both love and youth, is in its second week at the Cort.

A Trip to Washington is in its eleventh week at the La Salle, and hasn't reached its destination yet.

This is Lew Fields's final week in All Aboard at the American Music Hall. This production has won back the old crowds to this attractive Bohemian temple of enjoyment. By the by, Manager Gerson tells me that next Summer the American Music Hall is to have a roof-garden. Such an institution should be a whirlwind success from the night it opens, for it will overlook Lake Michigan and the wonderful Michigan Boulevard. Something like this has been needed for a long, long time.

A Broadway Honeymoon, with Emma Carus, Joe Howard, and Mabel McCane, remains at Joe Howard's. This is the second week of The Passing Show of 1912 at the Auditorium. It is the policeman's annual benefit. Doris Keane in Romance continues to attract large throngs to the Princess. William Hodge and The Road to Happiness remain the attraction at the Garrick. At the Olympic this is Chauncey Olcott's third week in Shamoen Dhu. In Old Kentucky is at the National; the Victoria has Where the Trail Divides; The Warning is the Imperial's offering. Nora Bayes heads the Palace bill. Eddie Leonard is also featured. Paul Armstrong's satire, Woman Proposes, the foremost act at the Majestic. Jack Lait's playlet, Lead Kindly Light, is the McVicker's chief number. Patricola is at the Colonial. The Great Northern Hippodrome offers a varied assortment of vaudeville. The Jolly June Maids are at the Columbia. At the Ziegfeld The Last Days of Pompeii pictures are being shown. The Drama League appears to have come to life again.

LITTELL MCCLUNG.

FROM PHILADELPHIA

"The Marriage Game" Pleased.
"Little Café" Still Popular.
Premiere of "To-Morrow."
Sothern and Marlowe at Lyric.
H. T. Jordan Royally Entertained.
Thomas E. Shea Coming.

PHILADELPHIA, Nov. 4 (*Special*).—One of the most notable events of the past theatrical week was the tendering of a complimentary dinner to Harry T. Jordan, the popular manager of Keith's Theater, by the Pen and Pencil Club. There were present many in prominent newspaper and theatrical circles, including the managers of all the theaters in town, anxious to pay homage to a loyal and true friend. The affair was arranged by Herman L. Dieck, dramatic critic of the *Inquirer*. Mr. Jordan received a wonderful floral design which took four men to carry it, the gift of B. F. Keith, the honeymooning.

E. H. Sothern and Julia Marlowe in Shakespearean repertoire began a two weeks' engagement at the Lyric, and was the only change of bill at the downtown theaters. They succeeded Gertrude Hoffman, Lady Constance Stewart Richardson, and Madame Polaire, who appeared in their sensational acts at the Lyric, where their reception was extremely cordial.

The Marriage Game was seen for the first time at the Walnut on Monday night, where it pleased a capacity house.

Percy Mackaye's To-morrow, a quaint drama, was seen for the first time on any stage at the Little Theater last week.

Stop Thief is an amusing comedy, which is playing its first engagement at the Garrick. The company is excellent and is headed by Mary Ryan, Sam Hardy, Frank Bacon and others.

The Little Café is doing a big business in its final week at the Forrest, while Milestones will end its local engagement this week at the Broad. Fanny's First Play is bring to a close its local run this week, which has been an extremely successful one at the Adelphi. Next week Thomas E. Shea will play his annual visit to Philadelphia and will be seen at the Walnut in three of his former successes.

J. SOLIS-COHEN, JR.

FROM BOSTON

Premiere of "We, the People."
Hub City to See "Bella Donna."
Elsie Ferguson Scores.
Cawthorn and Ouimet Play Golf.
Henry Jewett Players to Give Farnol's "The Broad Highway."

BOSTON, Nov. 4 (*Special*).—The Henry Jewett Players, Boston's new repertory company, have gotten away to a bad start at the Plymouth by producing Let's Go A-Gardening, a devastatingly dull piece by a Radcliffe student. It is not drama of any sort, and it is to be presumed that an actor of Mr. Jewett's experience was not responsible for its selection. The new company gave promise of doing well in a better play. Marie Leonard, the leading woman, is evidently an accomplished actress. Marie L. Day was good as the neighborhood leader, and several bits were done well, but the entire company from Mr. Jewett down was under the blight of an impossible play. George Tyler offered to replace the Jewett Players for two weeks with General John Regan, but Mr. Jewett was determined to hang on. For his second play he has in hand Jeffrey Farnol's dramatization of his own novel, "The Broad Highway." Next attraction, Cyril Maude, who comes to the Plymouth after playing New York.

Elsie Ferguson and her new play, The Strange Woman, by William Hurlbut, have scored a deserved success at the Park. The Drama League has lauded its unqualified indorsement, and the houses are excellent. Stop Thief Nov. 17.

The Madcap Duchess. Victor Herbert's new piece now at the Colonial, is ambitiously termed a "comic opera," and much has been heard of the high aims of Librettist David Stevens and the composer in working Justin H. McCarthy's novel into an operetta. The result is agreeable, if not startling.

Last night's openings were The Honeymoon Express at the Shubert, and the new play by J. F. Ballard and E. C. Rauck, We, the People, at the Castle Square. The latter was submitted in the prize competition that was won by Believe Me, Xantippe. To-night The Whip opens at the Boston. Holdovers: Bought and Paid For at the Majestic, Julia Sanderson at the Hollis, The Follies at the Tremont (next week Billie Burke in The Amazons).

Nazimova in Bella Donna will follow Maude Adams's week at the Hollis on Nov. 24.

Pavlowa's performances at the Opera House last week were so successful that an extra matinee was given Saturday afternoon. She is to return later in the season.

Mary Young has been in town for a week, following the New York closing of Xantippe. She returns to the east for the road tour that begins Nov. 10.

Marie Illington, Evelyn Kerry, Ambrose Manning, and Charles Manning, of The Whip at the Boston, have been with the play since the original production in England.

Suit has been brought by the Boston Theater against the New England Casualty Company to force the latter to pay for the loss sustained by the alleged defalcation of William H. Lothrop, the treasurer of the theater, who committed suicide last May.

Joe Cawthorn played Champion Ouimet at golf last week. Ouimet is still champion.

Gordon and Lord, of the Olympia, open a new Olympia in Scollay Square Nov. 10. It will seat 3,000, and will be Boston's most splendid motion-picture-vaudeville house.

The Bijou is this week showing the six-reel pictures of The Last Days of Pompeii, which were taken at Pompeii itself.

The Vampire, a motion picture passed by the National Board of Censors, has been forbidden here by our vigilant mayor.

FORREST ISLAND.

FROM BALTIMORE

"The Innocent Sinner" Coming.
Opera Season Opens This Week.
Baltimore Likes Ethel Levy.
Poli Stock in "The Woman."
Billie Burke in "The Amazons."
Maude Adams in "Peter Pan."

BALTIMORE, Nov. 4 (*Special*).—The past week was in some respects the most successful of the local theatrical season thus far, as every playhouse in town drew its full share of patronage, some of them playing to capacity, while the others had but few vacant seats. Maude Adams and Peter Pan headed the list and her engagement was one of the most successful in the history of the Academy. Closely behind was Henry B. Warner with The Ghost Breaker at Ford's. The Ghost Breaker proved excellent entertainment, and afforded Henry Warner a splendid role. Ethel Levy, who headed the bill at the Maryland, was the surprise of the week. Her progress has been remarkable. There are few on the vaudeville stage who equal her and none who excel. Baltimore should feel fortunate in having been able to see Miss Levy, as it was her only appearance outside of New York, if reports be correct. The present week finds us with hardly enough time to see and hear everything worth while with the opening of the opera season, the Boston Symphony, the Russian Dancers, and the Peabody Recitals. With the excellent offering at the regular theaters it will be the busiest week we have experienced this season. We had a chance to satisfy our curiosity at Ford's this week concerning the merits of The Poor Little Rich Girl, which is being played here for the first time. The play proved one of the most delightful and refreshing bits of stage fantasy we have ever had the good fortune to meet. The play received much attention from the critics, who praised it highly.

Another large and brilliant audience filled the Academy Monday night to enjoy Pinero's comedy, The Amazons. Miss Burke, be it remembered, only made her first appearance in Baltimore last season, and at that time she drew to the box-office an enormous amount of good American dollars. She at once became a distinct favorite with Baltimoreans, and on her second visit this week she received an enthusiastic welcome. Nov. 10, Robert Hilliard in The Argyle Case.

The Poli Players's production of The Girl of the Golden West at the Poli Auditorium last week was a revelation to the majority of local theatergoers in the excellence of the production itself and the unusually fine work of the principal members of the cast. The present week's bill is Belasco's The Woman, which is seen for the first time at popular prices.

The Colonial is offering The Rosary this week, opening to the usual capacity house, which has come to be the rule here every night. Manager Lawrence is certainly to be congratulated for the wonderful success of this house, as he is the first one who has ever accomplished it.

One of the best bills of the season is at the Maryland this week, including Clifton Crawford, Beauty Is Skin Deep, and Sydney Jarvis.

Geraldine Farrar will be greeted by one of the largest audiences which has ever crowded into the Lyric on Wednesday night, when she appears as soloist with the Boston Symphony opening concert. Every seat has been sold for weeks, and nothing but standing room is available.

Pavlowa and her company of dancers will occupy the Lyric on Saturday night for one performance.

The Baltimore opera season will open most auspiciously on Friday night of this week with Rigoletto at the Lyric, and we shall at last have the opportunity to hear Titta Ruffo, who will make his first appearance here in the title-role. The subscription has been unusually large this year, and the twenty boxes have all been taken by prominent society folk. The season promises to be the most brilliant since the company started coming to Baltimore. Alice Zeppelli and Giorgoni will also be in the cast on the opening night. Several Washington notables, we understand, have taken seats for the Baltimore season, and will journey over every Friday night.

Mr. Tunis F. Dean, manager of the Academy, paid a delightful tribute to Maude Adams last week while playing at his house. Before Miss Adams's arrival at the theater Mr. Dean had huge boughs of Autumn branches brought from the country, and under his personal supervision her dressing room underwent a wonderful transformation. Autumn flowers and vari-colored leaves combined to change the room into a wooded glade. It was a pleasing homage, and one which Miss Adams greatly appreciated.

The Messrs. Ford have just announced that on Nov. 10 F. C. Whitney will produce at their house a new musical play bearing the title of The Innocent Sinner, with book, lyrics, and music all by William Parker Chase. The company will be headed by Alice Hegeman and Lelia Hughes, and includes Diane De Ambrey, Elisabeth McFee, James Sullivan, Wilfred Young, Mortimer Weldon, Bertram Marburgh, Charles Angelo, and others. The new piece is in a prologue and two acts, but the plot is not divulged.

I. BARTON KEMP.

FROM WASHINGTON

"Young Wisdom" Is Well Liked.
Elsa Ryan in "Peg o' My Heart."
Hilliard in "Argyle Case."
Poli Stock in "Strongheart."
Degree for E. H. Sothern.
Crowded Houses at Keith's.

WASHINGTON, Nov. 4 (*Special*).—The Sothern-Marlowe engagement at the Belasco Theater was a capacity week. The current week's offering is Oliver Morosco's production, Peg o' My Heart, with Elsa Ryan in the titular role. Week of Nov. 10, Snow White and Seven Dwarfs.

At the National Theater the attraction of the past week The Poor Little Rich Girl was praised strongly, opening to an enormous attendance for a benefit for the Christ Child Society, Sunday afternoon and night, Nov. 2. Victor Hugo's masterpiece, Les Miserables was realistically portrayed in motion pictures. Robert Hilliard in the vivid and fascinating detective play, The Argyle Case, is the current week's potent attraction.

The joint appearance of the young talented stars, Mabel and Edith Taliaferro, in Young Wisdom proved a most acceptable combination to the patrons of the Columbia Theater. May Robson is the thoroughly well liked attraction for the current week, presenting her new comedy, Mrs. Mat Plummer.

The honorary degree of doctor of letters was conferred, Oct. 29, by the George Washington University upon E. H. Sothern, in view of his distinguished attainments as a Shakespearean scholar and his services to the community in the uplift of the stage. The conferring of the degree was a part of the annual Fall convocation exercises of the university.

Keith's is continually crowded and demonstrates the strong approval of the bills. The current week's headliner is Jack Norworth.

The Round-Up, for the first time here at popular prices, drew big audiences to the Academy of Music during the past week. The present week's bill is Lavender and Old Lace.

Strongheart is the selection for the current week by the Poli Stock company.

The Dreamland Burlesquers is this week's bill at the Gayety Theater.

Oliver Metzerott, treasurer of the Columbia Theater Company, is fulfilling at present a commanding senatorial position on the Republican wing of the Maryland State Legislature. He is making an interesting campaign fight for the position of Comptroller of Maryland.

JOHN T. WARDE.

OTTAWA

The Shepherd of the Hills was presented at the Russell Oct. 24 25; fair production, to fair business. The Quaker Girl Oct. 27, 28 to delighted audiences that filled the house.

Mr. Cyril Maude and his English co. Oct. 29-Nov. 1 was a great hit.

J. H. DU BE.

HARTFORD

At the Parsons Theater Oct. 24, 25 the Gertrude Hoffman-Lady Constance Stewart Richardson-Madame Polaire combination. The Pleasure Seekers to large houses Oct. 27-29. The Argyle Case played Oct. 30 to a good house, but deserved even better. Olive Oliver, who played leads for the Hunter-Bradford Players last Summer, delighted her admirers by her splendid portrayal of the counterfeiter's wife.

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Vaudeville at Poli's for the week of Nov. 3 has Lucky Cleveland as headliner.

The building of theaters in Hartford still goes on. A vaudeville and picture theater, with a seating capacity of about 1,500, is to be erected on Main Street.

LAWRENCE KEMPER.

BROOKLYN

Policy of Best Broadway Productions at Popular Prices Pleases

The new policy of offering the best Broadway productions at $1 at the De Kalb Theater has proved a complete success. Through an extensive publicity campaign that playhouse, which is under the management of I. Fiseelman, has patronage from every part of the borough. Last week's attraction Oct. 27-Nov. 1 What Happened to Mary, with Olive Wyndham in the principal role, left a pleasing impression upon the patrons, who responded with almost capacity business. This week, The Blue Bird.

The management of Teller's Broadway Theater has also met the policy of the De Kalb. Fiske O'Hara was last week's attraction, and drew to excellent business.

When Dreams Come True, with Joseph Santley in the principal role, was offered at the Majestic Theater. It is obvious that May Vokes has lost none of her popularity with Brooklyn theatergoers. In fact, she has gained.

Years of Discretion received its premiere Brooklyn performance at the Montauk Theater. The work of Rida Shannon and Herbert Kelcey is worthy of special mention. While several changes have been made in the original cast the production has not been weakened.

The Rosary was last week's attraction at the Gaiety Theater. The principal roles were essayed by Harrison J. Terry, Grace Reading, and George C. Roberson.

J. Lamor Davis.

ROCHESTER

Pea o' My Heart, with a capable co. of players, proved to be one of the attractive offerings of the present season at the Shubert Oct. 27-29. Dark house Oct. 30. Evelyn Nesbit Thaw, with Jack Clifford, Oct. 31, Nov. 1.

Lyceum Theater was dark Oct. 27-29. A Night Out Oct. 30-Nov. 1 pleased. The Man Inside Nov. 3-5.

Berkley Haswell added to his popularity by his clever portrayal of cowboy in Billy the Kid, which was enthusiastically received at the Baker Oct. 27-29. Maud Muller Oct. 30-Nov. 1 to good business. Little Lost Sister Nov. 3-5.

Business at the Temple is immense, and the vaudeville offered is of the best.

At the Corinthian the offering was The New Star and Garter Show Oct. 27-Nov. 1, which drew well. American Beauties Nov. 3-5.

Robert Hogan.

SYRACUSE

The Moon Maiden at the Wieting Oct. 23-25 was a pretty performance, but attracted only light houses. The co. closed here, and several chorus girls were given tickets to New York by Arthur Hammerstein, who is here to witness the premiere of High Jinks Oct. 30-Nov. 1. Others joined burlesque cos. Evelyn Nesbit Thaw in Mariette to large houses Oct. 29.

May Robson in A Night Out came to the Empire Oct. 27-29, and delighted good-sized houses with her capital performance. The performance marked the return of Lewis Parmenter, who started his histrionic work in college and stock here. He was graciously welcomed.

At the Bastable Oct. 23-25 Harrington Reynolds in The Last Appeal drew fairly. Girls from Starland to good business Oct. 27-29. Billie Hill and Katherine McConnell were prominent. The Spendthrift followed Oct. 30-Nov. 1.

Lasky's Red Heads were headliners at the Grand Oct. 27-Nov. 1. Fred Dupres, Apdale's Animals, and others made up a good bill, which attracted the usual good business.

E. A. Bridgman.

ELMIRA

Lyman Howe's excellent pictures drew capacity houses to the Lyceum Oct. 24, 25. Bought and Paid For made a visit Oct. 27, and the splendid co. pleased a large house. Donald Robertson in The Learned Ladies Oct. 30. Excuse Me Oct. 31. Aborn Opera co. in Chimes of Normandy Nov. 1. Sousa's Band Nov. 5.

The Marine Band delighted capacity at the Colonial Oct. 23.

Good vaudeville bills at the Mozart and the Majestic drew large business to those houses Oct. 27-Nov. 1.

E. J. Hayes, formerly manager of the International Theater, Niagara Falls, has been made manager of the Colonial.

J. Maxwell Burns.

PITTSBURGH

De Wolf Hopper and a large co. were seen at the Alvin week of Oct. 27 in Miss Caprice (Lieber Augustin), drawing capacity houses. It was the original New York cast, with the exception of Grace Fields, who withdrew from the co. before it reached here. Emma Trentini in The Firefly Nov. 3-5, and Manager Reynolds announces Fanny's First Play and Gaby Deslys and the Winter Garden co. for the very near future.

The Nixon had Billie Burke in The Amazons Oct. 27-Nov. 1, and a splendid supporting co. In the cast were Ferdinand Gottschalk and Frits Williams, who were in the original production eighteen years ago. Billie Burke, although handicapped with a badly strained ankle, played her role admirably.

Beginning Monday, Nov. 3, and continuing one week at the Nixon, the musical comedy, The Innocent Sinner, for the first time on any stage. William Parker Chase wrote the book, lyrics, and music.

Good audiences witnessed the Common Law at the Lyceum Oct. 27-Nov. 1. Edward Foley and Belle Mitchell did well in the leading roles, and were given capable support. The Round-Up followed.

The Davis Players were seen to advantage Oct. 27-Nov. 1 in Kaza at the Duquesne, with Irene Oshier in the title-role. The work of Thurston Hall, Henry Duggan, Jessie Pringle, and Faith Avery deserves mentioning. Winchell Smith's The Only Son Nov. 3-8.

Dan J. Fackiner.

ATLANTIC CITY

Premiere of "General John Regan"—"The Honey Bee" Nov. 6

Arnold Daly with an excellent supporting co. headed by Miss Maire O'Neill, a sister of Miss Sarah Allgood, of the Irish Players: Frederick Burton, W. G. Fay, A. G. Andrews, and Oliver Doud Byron opened a week's engagement, the first in America, of General John Regan at the Apollo Theater on Oct. 27. The play is a comedy by an Irish clergyman, who writes under the name of George A. Birmingham. It varies between a real Irish play of the soil and a romantic device of the Olcott-O'Hara type. Its characters are part of one kind of a play and part of another. The plot is unique. It consists of the arrival of an American tourist in the sleepy Irish town with a desire to create unexpected life in its inhabitants. He asks about General John Regan—a product of his own brain. Not to be outdone, a village physician of gentlemanly traits and no money, creates the general, birthplace, relative, and all—even to the unveiling of a statue in his honor. Miss O'Neill has a small part—that of a young slovenly girl. She plays it with character and distinction that make it indelibly impressive. Mr. Daly is the romantic Irishman, who convinces the village that Regan really was its forgotten hero. He does excellently with an impossible man. Mr. Fay, Mr. Byron, and Mr. Andrews have types that vary from real Irishmen to Dickensonian Irishmen. The play is interesting for its types and its splendid acting, but struggles vainly between the opposing styles of structure and their types of people.

The Inner Shrine, with Justina Wynne, Nov. 3-5, and on Nov. 6-8 the Harrison Grey Fiske production of The Honey Bee.

Arthur Walker.

BUFFALO

Theaters Offer Wide Range of Pleasing Plays

The Garden of Allah in pictures had its first performance here at the Star Oct. 27-Nov. 1, and was well received. Coming Nov. 3, The Master Mind.

The revised version of The Ham Tree at the Teck Theater Oct. 27-Nov. 1 filled this big house at every performance. Coming Nov. 10, The Whip.

Life's Shop Window and a competent co. was seen at the Majestic Oct. 27-Nov. 1 by large and appreciative audiences. Coming Nov. 3, Thurston.

David Bispham drew capacity houses to Shea's Oct. 27-Nov. 1. Una Clayton and her players was also another big feature. Coming Nov. 3, Ida Brooks Hunt.

The Mother Goose Girls headed the bill at the Lyric Oct. 27-Nov. 1, the balance of the programme offered was good, particularly The Night with the Sculptors.

Clever Blanche Baird and her Tailor-Made Girls scored a big hit at the Garden Theater Oct. 27-Nov. 1. Large audiences. Coming Nov. 3, Girls of the Follies.

Edgar Digley and Lew Hilton headed the American Beauties at the Lafayette Theater Oct. 27-Nov. 1. Coming Nov. 3, Girls of the Great White Way.

J. W. Barker.

CHATTANOOGA

James K. Hackett pleased good business in The Grain of Dust at the Bijou Theater Oct. 21. Mutt and Jeff pleased fair business Oct. 24. Annie Russell in She Stoops to Conquer Nov. 1; had good attendance.

The Billy Long Stock co. in The Fortune Hunter at the Billy Long Theater Oct. 20-25. The Girl from Out Yonder Oct. 27-Nov. 1.

Along Broadway pleased good business at the Majestic Oct. 20-25. The Blue Widow Oct. 27-Nov. 1.

J. A. Lawing.

FALL RIVER

At the Savoy Sousa and his famous band was the attraction, matinee and night, Oct. 27, with a well-arranged programme.

The Harlies-Hicks Players at the Bijou presented A Temperance Town Oct. 27-Nov. 1 with the largest supporting co. of the season. Many years have passed since any of Hoyt's comedies have been seen here, and the present production gave pleasure to large attendance. The Wages of Sin Nov. 3-8.

The Lester Lonergan Players presented at Hathaway's Theater week of Oct. 27-Nov. 1 Over Night, with Lester Lonergan, Amy Ricard, John Meehan, Joseph Selman, Bernard Steele, Burgess Du Bois, and Maud Blair in the cast. Well staged. Large attendance.

At the Park Theater, Taunton, Mass., the Malley-Denison co., with James Crane and Blanche Shirley, are playing to excellent business.

William P. Gee.

SCRANTON

Stop Thief was given at the Lyceum Oct. 23 by an excellent co. to a capacity house. Ethel Barrymore, supported by a strong co., gave Tante Oct. 25 to a capacity house. Edith Thayer in The Firefly Oct. 29. Nazimova in Bella Donna Oct. 30. Pea o' My Heart Oct. 31. William Collier in Who's Who Nov. 1. The Last Appeal Nov. 4. Spring Maid Nov. 7. Sousa's Band Nov. 8.

Mabel Berra, comic opera prima donna, was the headliner of an excellent bill at the Poli week of Oct. 27 to big business.

The Robinson Crusoe Girls in The Beauty Trimmers were at the Star week of Oct. 27 to good business. The Follies of Pleasure, with Dan Coleman, Nov. 3-8.

C. B. Dillman.

DENVER

Anna Held and her admirable vaudeville aggregation came to the Broadway for three nights and daily matinee Oct. 26-28. The last half of the week was a striking contrast, and drew quite a different patronage. It was Mrs. Fiske in The High Road Oct. 29-Nov. 1. Robert Mantell week of Nov. 3-8.

Neil O'Brien's Minstrels come to Tabor Nov. 2-5.

The Orpheum offers as headliner Oct. 27-Nov. 2 Blanche Walsh and co.

The Drama League of America tendered a luncheon to Mrs. Fiske Oct. 29. The most fashionable people of Denver are members of the league.

Granville Forbes Sturgis.

SPRINGFIELD, ILL.

Splendid business has ruled at the Chatterton Opera House the last fifteen days. The Les Miserables picture films were here for week of Oct. 19. George Cohan's clever comedy, Broadway Jones, pleased greatly here Oct. 26. One of the triumphs of the season was Henry W. Savage's wonderful play of life, Everywoman. The engagement here was Oct. 27, 28, and great business prevailed. Pictures of Captain Scotta's South Pole search here week of Nov. 3.

Satisfactory business at the Majestic Vaudeville House week of Oct. 19.

Business very good at the Gaiety, under the new management of Mr. W. W. Watts. An excellent bill of vaudeville was given for week of Oct. 19.

Empire Stock Burlesque co. presented The Bachelor Girl week of Oct. 19 at the Empire Theater, and gave satisfaction to fair business.

The Grand Picture House has adopted a new service of pictures, stooping the Mutual Service and taking up the General Film Co.'s "Exclusive Service." Wonderful business last week.

Elmer L. Tompkins.

ST. PAUL

The Old Homestead had fair business at the Metropolitan Oct. 26-Nov. 1. Stop Thief Nov. 2-8. "Way Down East Nov. 6-8. Governor's Lady Nov. 9-12. Blanche Ring Nov. 13-15. Walker Whiteside Nov. 16-23.

Orpheum acts Oct. 26-Nov. 1 appeared in order named: Hanlon and Hanlon, Lorna and Toots Pounds, Mr. and Mrs. Frederick Allen, Devine and Williams, Irene Franklyn, Lew Hawkins, and Roberto.

Empress had Night in a Police Station, John Healy, Aldro and Mitchell, Bernard and Lloyd, and Merian's Dogs.

Grand had Ed. Lee Wrothe and the Ginger Girls.

Manager Burroughs, of the Orpheum, and Edwards Davis, headliner at that house, played in stock together about ten years ago in New Bedford, Mass.

Joseph J. Pristem.

LINCOLN

Mrs. Fiske presented The High Road Oct. 24 to a large and appreciative audience.

Dubinsky Brothers presented The Price She Paid Oct. 25 to fair business.

A Trip to Paris, a good musical tabloid, pleased very good business at the Orpheum Oct. 27-29.

Stella Mayhew and Billie Taylor headlined at the Orpheum Oct. 30-Nov. 1.

Victor E. Friend.

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LOUISVILLE

Henrietta Crosman presented her new play, The Tongues of Men at Macauley's Theater Oct. 27-29 to large and well-pleased houses.

Richard Bennett finished the week at Macauley's in the much-heralded Damaged Goods. An all-star cast appeared in Fine Feathers for three nights, beginning Nov. 3.

The Confession proved a drawing attraction at the Gayety Theater week of Oct. 26. It was given by a good co. and suitably staged.

The Butterfly on the Wheel opened at the Gayety Nov. 2.

B. F. Keith's high-class vaudeville house offered an evenly-balanced bill week of Oct. 26-Nov. 1.

At the Shubert Masonic Theater Victor Hugo's Les Miserables was shown.

The Rose Sydell Burlesque co., with Johnny Weber featured, had a prosperous week at the New Buckingham Theater ending Nov. 1.

The Barnum and Bailey Circus will give two performances here Nov. 3.

Manager John H. Whallen, of the New Buckingham, who was seriously ill upon his return from Europe, is again in good health, and in addition to his managerial activities is much interested in Kentucky political affairs, particularly those relating to Louisville.

Alfred Macauley Pope and Presley L. Hamilton, business-manager and treasurer, respectively, at Macauley's Theater for many years, are deservedly among the most popular of the theatrical people of the South.

That time changes many things has an illustration in an announcement recently made that the New Buckingham will set aside certain days of each week when the patronage of the fair sex is solicited. For many years drinks have been sold and smoking allowed during the Buck performances. On the dates now named for the ladies this feature will be omitted.

CHARLES D. CLARKE.

NEW ORLEANS

Little Boy Blue was the attraction at the Tulane Oct. 26-Nov. 1. The performance was an excellent one and the attendance large. James K. Hackett Nov. 2-8.

Al. G. Field's Greater Minstrels showed at the Crescent Oct. 26-Nov. 1 to satisfactory attendance. Field is as entertaining as ever. The Shepherd of the Hills Nov. 2-8.

M. Affre's French Opera co. arrived Oct. 28, and began active rehearsals of Aida, which opens the French Opera House Nov. 11.

Emma Bunting and her stock co. continue a big success at the Dauphine Oct. 26-Nov. 1. In the Bishop's Carriage was well presented. Anita, the Singing Girl, Nov. 2-8.

The Lyric is holding its own with Bert Gagnon and Edith Pollock playing leads. The co. presented Uncle Tom's Cabin Oct. 26-Nov. 1 in an intelligent manner.

Good vaudeville at the Orpheum and the Lafayette Oct. 27-Nov. 1. J. M. QUINTERO.

ATLANTA

Mutt and Jeff musical comedy at the Atlanta Oct. 20-25. Salome in English Oct. 23-25.

There was a fairly good bill at the Forsythe week of Oct. 20. Honors were evenly divided for first place between Welsh, Mealy and Bell and the sketch of Lynn Overman and co. Next in favor came Barry and Wolford, who have made many visits to Atlanta, and have always met with success.

Suzanne Blair in the title-role of Madame X played to good business at the Lyric recently.

George Clems's photoplay, Quo Vadis, was at the Grand week of Oct. 20. Good attendance.

Knobs o' Tennessee, presented by the Jewell-Kelly Stock co., was the attraction at the Bijou week of Oct. 19-20. L. M. LIPPITT.

SAN FRANCISCO

The Columbia ended its second week of Luxembourg Nov. 2. Henry Miller followed, commencing Nov. 3 in The Rainbow.

The Alcazar welcomed back again for the third co-star engagement Evelyn Vaughn and Bert Lytell. Broadway Jones was given in an excellent manner. Two new members made their appearance in this play. They are J. Frank Burke and Ralph Bell. This play ended Nov. 2.

The Cort had a big house Oct. 26 at the opening of The Bird of Paradise.

The Traffic came to the Savoy Oct. 26, and played to a big house with the same members as were here before. This play was stopped in other cities, Nov. 3, motion pictures of Captain Scott to the South Pole, with a lecture by Charles B. Hanford.

The Gaiety is still playing to capacity since its opening Oct. 18 with Rock and Fulton as the big feature.

The Traffic, which was suppressed Oct. 23 by the Oakland police, was presented Nov. 1 in Berkeley High School auditorium. Mayor Mott, of Oakland, characterized the play as "nasty."

Three plays of such equal merit were submitted in the 1915 junior farce contest of the University of California, that a faculty committee were unable to decide, so Garnet Holme, the dramatic coach, was called in to decide, and he chose Jeanette's Way. The authors are S. C. Howard and F. S. Faust.

Faversham during his stay here week ending Oct. 27 has spoken much to private audiences, and has been writing signed articles for The Call.

Mrs. Fiske is coming to San Francisco with The High Road.

Judgment was rendered Oct. 27 for $32.50 in favor of Mary Ambrose against Mr. Gaites and The Enchantress co. This amount is what the defendants offered Miss Ambrose for one half-week's service, she having worked three days when she severed her connection with the co. by leaving the rehearsal.

The Orpheum had a good bill week of Oct. 26. The Empress had the Mission Garden as a headliner. The Concealed Bed and Fletcher and Norton Oct. 26 pleased.

Pantages offered Tom Kelley as headliner Oct. 26.

The Imperial, Granman's picture house, by permission of Daniel Frohman, is presenting An Hour Before Dawn Oct. 26.

The Republic and Wigwam are doing well with their vaudeville numbers Oct. 26.

A. T. BARNETT.

SEATTLE

The Rainbow Oct. 20-25 was presented by a capable co. at the Metropolitan to fair business.

At the Moore Dr. J. Eddy drew a large audience to witness manifestations along the line of occultism and mediumship Oct. 19. The performance was both entertaining and mystifying. Madame Frances Alda, assisted by Gutia Casini, 'cellist, and Frank La Forge, pianist, gave a delightful concert Oct. 20 before a medium house. The encores were numerous. The next attraction was The Chocolate Soldier Oct. 23-25, which has been presented here a number of times, but never more acceptably. Charles Purcell was seen to advantage in the title-role, and Antoinette Kopetsky made a charming Nadina.

The Virginian Oct. 20-26 was the offering at the Seattle, and drew large houses.

BENJAMIN F. MESSERVEY.

DES MOINES

The Berchel offered Blanche Ring Oct. 24 to a packed house, presenting When Claudia Smiles, very satisfactory. Nov. 2, The Girl and the Tramp. Nov. 3, 9, Baby Mine. Nov. 9, 10, Broadway Jones.

The Princess cabaret is the most popular attraction now, playing to good audiences at all performances. Roger Gray and Louise Allen and Hutton's Hungarian Orchestra deserve special praise.

The Empress is offering some of the best attractions in vaudeville, and is proving very popular.

The Palace, Des Moines newest moving picture house, opened Oct. 25, showing Helen Gardner in A Sister to Carmen.

The Orpheum is showing one of the best bills of the season, and reports good business.

A. KANN.

OMAHA

At the Brandeis Blanche Ring Oct. 23-25, pleased good-sized audiences. The Girl and the Tramp Oct. 26. R. B. Mantell and a well-balanced co. opened a week's engagement Oct. 27 in King John to splendid business. The Master Mind Nov. 2, 3. O'Brien's Minstrels Nov. 6, to be followed by Lillian Russell and Little Women.

The bill at the Gayety is Koler, Hall and Morton with The Queens of Paris co. The general excellence of the attraction has resulted in a large increase in the box-office receipts. For week of Nov. 2 The Broadway Girls.

The attractions at the Orpheum include Les Yost, Fred Hamill and Charley Abbate, Willis Clark in The Devil's Mate, Manning, Moore and Armstrong, Gus Edwards's Kid Kabaret, Brent Hayes, and the Gene Muller Trio.

At the American the newly-reorganized American Stock co. opened a week's engagement Oct. 26 in Lottie Blair Parker's drama, Under Southern Skies. The new members of the co. are received with much favor. For week of Nov. 2 The Virginian. J. RINGWALT.

SPOKANE

At the Auditorium The Chocolate Soldier pleased fair-sized crowds Monday and Tuesday nights, while on Thursday and Friday nights still larger audiences received with marked appreciation the production of The Common Law.

"Twas a bum joke at that," according to Elmer Booth, leading man and the thief in the drama, Ston Thief, which played at the Spokane last week, and even the perpetrators of the joke admit they carried it too far—although they are not the least repentant. Detective Chester Edwards and Manager Charles York decided to give a little touch of realism to Booth's acting, thinking he might profit by a little practical experience. So, just as the curtain fell on the last act Sunday night, Booth was nabbed, hustled downstairs to the waiting patrol wagon, and whisked away to the city bastile. The joke came when Edwards turned his prisoner over to Captain Herndon without letting the captain in on the joke. Edwards departed for home and bed, and after a while the prisoner was searched. The pistol he had carried in the play was found in his pocket, and things looked bad. He was locked up for carrying concealed weapons, and stayed in his cell until 4 o'clock in the morning, when Inspector Lewis was finally aroused from his bed to pass on the case.

In addition to the money spent in remodeling the interior of the American Theater, $4,000 is being invested by the new lessees in constructing a new lobby on Post Street. The new lobby will open directly into the theater, doing away with the winding corridors.

Between seventy-five and eighty persons Friday night gathered at the birthday reception and dance at the new Madison Hotel tendered William Clark, the veteran vaudeville performer appearing this week at the Orpheum, by Manager A. G. Jury, of the hotel. A ten-piece orchestra furnished music for those who wished to dance. The others played cards.

W. B. MCCREA.

PORTLAND

At the Heilig Theater Oct. 20-23 Margaret Anglin in Shakespearean comedies. Oct. 24, Madame Schumann-Heink. Oct. 25, 26, The Lure. Henry Miller in The Rainbow Oct. 27-29.

At the Baker Theater Baker Stock co. presented Get-Rich-Quick Wallingford Oct. 19-25. Oct. 26-Nov. 1, The House Next Door.

Orpheum Theater: Headliner last week was Miss Kathryn Kidder.

Pantages and Empress: Good vaudeville.

JOHN F. LOGAN.

SAN DIEGO

The Bird of Paradise came to the Spreckels Theater Oct. 19, 20, and tested the capacity of the house with one of the finest productions ever presented on the local stage.

Julian Eltinge made his first San Diego appearance at the Spreckels Theater Oct. 23-25, followed by Charlotte Walker in The Trail of the Lonesome Pine on Oct. 26.

The Lyceum Theater had The Spur of the Moment for week of Oct. 19. Miss Julia Gray is very pleasing in the leading role. The Struggle followed.

The Seven Bracks and Charles King and Virginia Thornton in The Counsellor were the headline acts at the Empress and Savoy theaters week of Oct. 19. Business at both houses continues good.

The Isis had the feature film of Henry E. Dixie in Chelsea, 7750, for week of Oct. 19.

The local vaudeville houses are organizing a baseball team to play a series of games for charity.

The M. M. McIntyre co. have opened offices in the Timken Building, prior to the construction of their concession at the Panama Exposition to be held in this city in 1915.

The Empress Theater is donating a share of the receipts to the Building Committee of the local labor organization who are building their own temple.

Wonderland Casino is installing vaudeville as a venture, and the acts are being furnished by the Los Angeles agents.

MARIE DE BRAY CHAPMAN.

DECATUR

Within the Law played here Oct. 16 to good business. First-class co. and very appreciative house. The Great Dillard was with us Oct. 20-24 in hypnotic stunts. Business was fairly good. The Rose Maid Oct. 25; fair house in afternoon and good one at night. They stayed over and gave two more performances Sunday, the next day, to good business. Miss Florence V. Miller was first class as Daphne. Three performances of Henry W. Savage's Everywoman co. were given last week.

The Gallarini Four were the headliners at the Empress Theater last week.

Arthur Gillespie, formerly of Decatur, has signed a contract with Roland and Clifford for production of September Morn, in which David Lewis will be starred. The book and lyrics are by Gillespie, and music by Aubrey Stauffer.

PERCY S. EWING.

CALGARY

Freckles played to very large and thoroughly pleased audiences at the Sherman Grand Oct. 20-22. Oct. 23-25, Orpheum vaudeville. This week, the Quo Vadis motion pictures and Orpheum vaudeville.

The Empire showed another excellent bill of Pantages vaudeville. Dorothy Davis Allen and co. is the headline act.

By a recent decision of Justice Simmons, of the Supreme Court of Alberta, motion picture houses cannot be interfered with for giving Sunday performances so long as no fee is charged for admission. In consequence of this, all motion picture houses in Calgary now open on Sunday, taking a voluntary collection at the door. The Lord's Day Alliance, who have been prosecuting managers who gave Sunday shows, have been advised by the Chief of Police that he can take no action, and that their only remedy would be to secure the issuance of six-day licenses only.

GEORGE FORBES.

EDMONTON

At the Empire Theater Mlle. Dazie in Pantaloon Oct. 20-Nov. 2, headlined to big business. Freckles, dramatic version by Nell Twomey, Oct. 23-Nov. 5.

Walter S. Howe and Edna Northlane and co. in Porter Emerson Browne's In and Out, and Captain Picard's High School Seals were featured at Pantages week of Oct. 20.

The Permanent Players presented The Lion and the Mouse at the Lyceum to big business week of Oct. 20.

Two good vaudeville bills at the Bijou week of Oct. 27.

N. Menasse has sold the Empress Theater to the Western Amusement and Property Co. for $30,000, retaining the building and site, which are valued at $250,000. The new company has a lease for eight years.

AUGUST WOLF.

WINNIPEG

The attraction at the Walker week of Oct. 20 was What Happened to Mary?

The Permanent Players gave an excellent performance of The Butterfly on the Wheel recently.

Walker Whiteside in The Typhoon is at the Walker this week.

Business is good at the Orpheum, Empress, and the Victoria, where good vaudeville bills are to be seen.

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Kindling, Telegram, Sept. 3, 1913. Mr. Hall as Heinie Schultz, broad and bulky, looks like an ideal stevedore. His performance is easily superior to that of the actor who played the part in Miss Illington's company. Mr. Hall sustains the character throughout.

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DATES AHEAD

(Received too late for classification.)

AFTER FIVE (Wagenhals and Kemper): N. Y. C. 29-Nov. 8.
ANGLO-AMERICAN REPERTORY (B. I. Payne): Chgo. Nov. 11-Jan. 3.
ARLISS, GEORGE (Liebler Co.): Washington 10-15.
BLUE BIRD (Messrs. Shubert): B'klyn 10-15.
BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): B'klyn 10-15.
COST OF LIVING (Rowland and Clifford): Detroit 9-15, Columbus 17-22.
COUNT OF LUXEMBOURG (Klaw and Erlanger): Los Angeles 9-22.
Divorce Question (Rowland and Clifford): Phila. 3-8, Elisabeth 10-12, Trenton 13-15, Paterson 17-22.
ELTINGE, JULIAN (A. H. Woods): Los Angeles Oct. 26-Nov. 8.
ESCAPE, THE (Rowland and Clifford): So. Chgo., Ill., 23, Peoria 27-29.
FIVE FRANKFORTERS (Messrs. Shubert): B'klyn 10-15.
HER OWN MONEY (Winthrop Ames): N. Y. C. 10-15.
HIGH JINKS (Arthur Hammerstein): Cleveland 10-15.
HONEY BEE (Harrison Grey Fiske): Washington 10-15.
INNOCENT SINNER (F. C. Whitney): Balto. 10-15.
LION AND THE MOUSE (Geo. H. Bubb): Stockport Ia., 5, Birmingham 6, New London 7, Brighton 8, Oskaloosa 9, No. English 10, Millersburg 11, Parnell 12, Ladora 13, Victor 14, Gilman 17.
LITTLE WOMEN (Wm. A. Brady): Phila. 10-22.
LITTLEST REBEL (A. H. Woods): Balto. 10-15.
MAN FROM HOME: Cleveland 10-15.
MILESTONES (Klaw and Erlanger): Cleveland 17-22.
MODERN GIRL (Messrs. Shubert): Albany, N. Y., 10.

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WOMEN

Abbott, Bessie, Emsy Alton, V. A. Antwerpen, M. Alvin.
Brent, H., Marie Baxter, Edith Baker, Ella Bachman, Jean Barrymore, Yvonne Bersee.
Carter, Virginia, Florence Clark, Florence Chapman, Crete Chadwick, Phyllis Carrington, Louise Carter, Mrs. Creston Clarke, Irma Croft, Lillian Coleman.
Day, Mabel.
Foley, Hattie, Eva Francis, Gertrude Fayet, Carolyn Friend, Mrs. Frank Foster, Charlotte Fielding, Jean Fuller, Katherine Fischer, Isabell Frost.
Gaythorne, Pamela, Arline Goodwin, Alta Ines Gwin, Mae Guyer, Claire Granville, Helen Gerould, Mrs. Wm. J. Gray, Clare Goodrich.
Harlan, Rita, Helen Hammel, Nell Hall, Nan Hewan, Jane Heston, Virginia Howell, Eileen Hasle, Margie Henry.
James, Louis, Mrs.
King, Cora, Dorothy Kenny, L. Kingston.
Lochman, Mable, Isabell Pitt Lewis, Florence Lester, Georgette Leeland, Amy Lee, Pauline Lord, Eugenie Laird.
Meyers, Rosella, Pearl Marquem, Vera Maxwell, Gertie Mason.
Piero, Vivian.
Remington, Mae, Jeanette Robson, Clara Rodgers, Bertine Robison, Mabel Riegelman, Mignon Ransoer, Anna Rose, Mrs. T. Ryan.
Stockton, May, Catharine Stanton, Francis Sears, Ines Stark, Florence Leslie Stanhope, Jane Stuart, Mary Stockwell, Marion Swane, Josie Sisson.
Timmons, Edna, Julia N. Tonner.
Vernon, Isabel, Margaret Van Keuren.
Wise, Gwendoline, Ira Willard, Grace Warren, Marion Whitney, Mrs. Chas. Williams, Mrs. Thos. Whiten, B. Watson, Sue Wilhelm, Isabell Winloche.

REGISTERED LETTERS

Mrs. P. G. Olney, Hope Maxwell.

MEN

Backus, Geo., Clarence Ball, Edmond Beresford, B. J. Blunkall, Lester Blake, Gaston Ball, Wm. J. Brady, Frank Bouman.
Claxton, Walter, Dick Collins, Clyde Crawford, Frank Crossman, Francis Currier, T. N. Campton, J. Cosgrove, Edw. Carter, Walter Carver.
Dayton, Geo. A., F. J. Dalley, J. H. Dalton, Robt. Dudley, Frank Darien, Chas. Dowd.
Edwards, Arthur B., Elroy Easton, Lawrence Evart.
Fisher, Geo. P., E. P. Fletcher, Frederick Forrester, Fred Fair, W. E. Flack.
Gastrock, Philip A., B. E. Guthiel, Jack W. Green, Will Goldfarb, Harry Earl Gibbs, Malcolm Gunn, Sidney Greenstreet.
Harris, Wadsworth, Al. Hinchcliffe, Berkeley Haswell, Edward Hume, Harold Holland, Jackson, Harry.
Kline, E. E.
Libbey, J. Duncan, Samuel Lewis, W. L. Lorp, Ben Lodge, Richard Lyle, Marius Libby, Benson Lamar.
Mullin, Jas. W., Wade Morton, Carlyle Moore, Harry Moore, Jay Melville, Kalman Matus, Chas. H. Miller, Geo. S. MacLeach, Albert MacQuarrie.
Niemeyer, W. H., Edgar Norton.
Reed, Jas., F. Raymond, Fred H. Roberts, Wilfred L. Roger, Frank H. Roble, Hugh Reticker.
Slayton, Jos., Harold Salter, J. A. Sirianna, Frank Stammers, Carl H. Schultz, Wm. Swan, Casper Sargent, Jas. Sylvester.
Tavernier, Albert, Geo. Tarrance, J. L. Travaro, Jno. E. Trevor, Frank Tierney.
Van Rensselaer, Frederick, Jack Venstatton, C. W. Vance, Frank Van Flissinger, Collin Varrey.
Wood, Lew, W. J. White, Vernon P. Wallace, Henry Woodruff, Wm. H. Woodside.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Roanoke, Va., 5. Lynchburg 6, Richmond 7, 8, Phila. 10-15, Boston 17-22.

ARLISS, George (Liebler Co.): Prov. 6-8.

AT Bay (Messrs. Shubert): N. Y. C. Oct. 1—indef.

AWAKENING of Helena Richie (L. A. Gilson & Gothenburg, Neb., 5, Kearney 6, York 7, Aurora 8, Grand Island 9, Minden 10, McCook 11, Holdrege 12, Fairbury 13, Beatrice 14, Horton, Kan., 15, St. Joseph, Mo., 16-18.

AWAKENING, The (Messrs. Shubert): Prov. 3-8.

BABY Mine (Wm. A. Brady): Dubuque, Ia., 5, Waterloo 6, Des Moines 7, 8.

BABY Mine: Gouverneur, N. Y., 6, Carthage 6, Boonville 7, Gloversville 8.

BACHELOR'S Baby (K. C. Jaquith): Altoona, Pa., 5.

BARRYMORE, Ethel (Chas. Frohman): N.Y.C. Oct. 28—indef.

BEN-Hur (Klaw and Erlanger): Cumberland, Md., 6-8.

BIRD of Paradise (Oliver Morosco): Petaluma, Cal., 5, Oakland 6-9, San Jose 10, 11, Marysville 12, Medford, Ore., 13, Eugene 14, Salem 15, Portland 16-22.

BLINDNESS of Virtue (Wm. Morris): N.Y.C. Oct. 27-Nov. 15.

BLUE Bird (Messrs. Shubert): B'klyn 3-8.

BOUGHT and Paid For (Wm. A. Brady): N.Y.C. 3-8.

BOUGHT and Paid For (Wm. A. Brady): Boston, Mass., Oct. 13—indef.

BUNTY Pulls the Strings (Messrs. Shubert and Brady): Syracuse 3-5.

BURKE, Billie (Chas. Frohman): Balto. 3-8, Boston 10-15, Phila. 17-22.

BUTTERFLY on the Wheel (Geo. F. Hopper): Louisville 2-8, Cinti. 9-15.

BUTTERFLY on the Wheel (F. A. Hayward): Chambersburg, Pa., 5, Reading 6, Pottstown 7, Columbia 8.

CALL of the Heart: Elizabeth, N. J., 3-5, Trenton 6-8.

CLARKE, Harry Corson, and Margaret Dale Owen: Melbourne, Australia, Sept. 1—indef.

COHAN, George M. (Cohan and Harris): Springfield, Mass., 5, 6, Phila. 10-22.

COLLIER, William (Chas. Frohman): B'klyn 3-8, N. Y. C. 10-15, Easton, Pa., 17, Reading 18, Allentown 19.

COMMON Law (A. H. Woods): Dayton, O., 2-8, Indianapolis 9-15, Chgo. 16-Dec. 6.

CONFESSION, The (Frank C. Rhoades): Indianapolis 2-8, Dayton, O., 9-15, Cinti. 16-22.

CONSPIRACY, The (Chas. Frohman): Bridgeport, Conn., 5, Pittsfield, Mass., 6, Springfield 7, 8, B'klyn 10-15, Newark 17-22.

COST of Living (Rowland and Clifford): Cleveland, 3-8.

COUNT of Luxembourg, The (Messrs. Shubert): Prov. 3-8.

COUNTY Sheriff (Southern): Lehigh, Okla., 5, Ardmore 6, Durant 7, Dennison 8.

COUNTY Sheriff (Northern): Willmar, Minn., 5, Milbank 6, Montevideo 7, Ortonville 8, Wheaton 9.

COUNTRY Boy (C. D. Jacobson): Laramie, Wyo., 5, Cheyenne 6, Greeley, Colo., 7, Boulder 8, Denver 9-15.

DAMAGED Goods (Richard Bennett): Cinti. 2-8, Rochester 10-12, Syracuse 13-15, Washington 17-22.

DEEP Purple (Arthur N. McDonald): Monroe, La., 5, Alexandria 6, Beaumont, Tex., 7, Galveston 8, 9, Houston 10, 11.

DIVORCE Question (Rowland and Clifford): Phila. 3-8, Newark 10-15, Paterson 17-22.

DON'T Lie to Your Wife (Harry E. Ellis): Kansas City 2-8.

DRAMA Players (Donald Robertson): Mansfield, O., 5, Columbus 6-8, Indianapolis 10-12, Louisville, Ky., 13-15.

DREW, John (Chas. Frohman): Parkersburg, W. Va., 5, Wheeling 6, Johnstown, Pa., 7, Altoona 8, Lancaster 10, Reading 11, Harrisburg 12, Trenton, N. J., 13, Atlantic City 14, 15, Balto. 17-22.

EVERYWOMAN (Henry W. Savage): Terre Haute, Ind., 5, Vincennes 6, Danville, Ill., 7, 8, Ft. Wayne, Ind., 10-12, South Bend 13-15, Grand Rapids, Mich., 17, 18, Kalamazoo 19, 20.

EXCUSE Me (Central: S. T. King): Albany, N. Y., 10, 11, Schenectady 12, Amsterdam 13.

EXCUSE Me (Eastern: S. T. King): Syracuse, N. Y., 3-5, Rochester 6-8, Titusville, Pa., 10, Oil City 11, Warren, O., 12, Columbus 13-15, Indianapolis 17-19.

FAMILY Cupboard (Wm. A. Brady): N.Y.C. Aug. 21—indef.

FANNY'S First Play (Messrs. Shubert and Barker): Phila. 3-Nov. 8, Pittsburgh 10-15.

FAVERSHAM, William (L. L. Gallagher): Los Angeles, Cal., 2-8, San Diego 10, 11, Santa Barbara 12, San Bernardino 13, Phoenix, Ariz., 14, Tucson 15.

FERGUSON, Elsie (Klaw and Erlanger): Boston Oct. 27—indef.

FIGHT, The (Henry B. Harris Est.): N.Y.C. Sept. 3-Nov. 8, Boston 17-29.

FIVE Frankforters (Messrs. Shubert): N.Y.C. 3-8.

FINE Feathers (H. H. Frazee): Louisville, Ky., 3-5, Indianapolis 6-8, Middletown, O., 9, Lexington 10, Chattanooga, Tenn., 11, Nashville 12, 13, Memphis 14, 15, New Orleans 16-22.

FINE Feathers (Eastern: H. H. Frazee): Jonesville, Mich., 5, Jackson 6, Lansing 7, Battle Creek 8, Big Rapids 10, Ludington 11, Manistee 12, Cadillac 13, Traverse 14, E. Jordan 15, Charlevoix 17, Petoskey 18, Sault Ste. Marie 19.

FINE Feathers (Southern: H. H. Frazee): New Philadelphia, O., 5, Coshocton 6, Cambridge 7, Marietta 8, Nelsonville 10, Athens 11, Pomeroy 12, Wellston 13, Jackson 14, Ironton 15, Portsmouth 17, Chillicothe 18, Wilmington 19.

FINE Feathers (Western: H. H. Frazee): Newton, Ia., 5, Perry 6, Webster 7, Boone 8, Marshalltown 9, Iowa Falls 10, Ft. Dodge 11, Algona 12, Emmettsburg 13, Spencer 14, Canton 15, Sioux Falls, S. Dak., 16, Brookings 17, Watertown 18, Aberdeen 19.

FISKE, Mrs. (Harrison Grey Fiske): Cheyenne, Wyo., 5, Laramie 6, Pocatello, Ida., 8, Salt Lake City, U., 10-12, Butte, Mont., 13, Spokane, Wash., 14, 15, Seattle 17-19.

FORBES - Robertson (Messrs. Shubert): N.Y.C. Oct. 2—indef.

FRECKLES (A. G. Delamater): Akron, O., 5-8.

GARDEN of Allah (Liebler Co.): Detroit 3-8, Cleveland 10-15, Toledo 17-22.

GEORGE, Grace (Chas. Frohman): N.Y.C. Sept. 25—indef.

GENERAL John Regan (Liebler Co.): N.Y.C. Nov. 10—indef.

GILMORE, Paul, Associate Players (W. P. De Vere): Baker City, Ore., 5, Pendleton 6, Walla, Wash., 7, Dallas 8, Astoria, Ore., 10, So. Bend, Wash., 11, Centralia 12, Olympia 13, Aberdeen 14, Tacoma 15, Ellensburg 17, No. Yakima 18, Lewiston, Ida., 19.

GIRL and the Pennant (Selwyn and Co.): N.Y.C. Oct. 23—indef.

GIRL and the Stampede (Norton and Lambert): Madisonville, Ky., 5, Bowling Green 10, Glasgow 11, Bartistown 12, Shelbyville 13, Cynthiana 14, Paris 15, Frankfort 17, Lexington 18, Somerset 19.

GIRL from Broadway: Fayetteville, N. C., 5, Dunn 6, Smithfield 7, 8.

GIRL of the Mountains: Greenville, Tex., 5, Kaufman 6, Ennis 7, Corsicana 8.

GIRL of the Underworld (United Amusement Co.): Bainbridge, N. Y., 5, Downsville 6, Hawley, Pa., 7, Montrose 8, Sandy Creek, N. Y., 10, Adams 11, Philadelphia 12, Carthage 13, Boonville 14, Baldwinsville 17, Newark 18, Albion 19.

GOOD Little Devil (David Belasco): Chgo. 3-29.

GOVERNOR'S Lady (David Belasco): Peoria, Ill., 5, Galesburg 6, Davenport, Ia., 7, Dubuque 8, St. Paul, Minn., 9-12, Minneapolis 13-15, Eau Claire, Wis., 17, Duluth, Minn., 18, 19.

GREAT Adventure (Messrs. Shubert): N.Y.C. Oct. 16—indef.

GREAT Divide (Primrose and McGillian): Columbus, O., 10-12, Akron 13, 14, Greenville 17, Hartford City, Ind., 18.

HER Own Money (Winthrop Ames): Newark 3-8.

HIGHER Law (Oscar Graham): Coolidge, Tex., 5, Groesbeck 6, Calvert 7, Bryan 8, Belleville 10, Eagle Lake 11.

HILLIARD, Robert (Klaw and Erlanger): Washington 3-8, Balto. 10-15, Phila. 17-29.

HODGE, William T. (Lee Shubert): Chgo. Aug. 31—indef.

HONEY Bee (Harrison Grey Fiske): Atlantic City, N. J., 3-8.

IN Old Kentucky: Chgo. Oct. 26-Nov. 15.

INNOCENT Sinner (F. C. Whitney): Pittsburgh 3-8.

IRWIN, May (Liebler Co.): N.Y.C. 27-Nov. 8.

JOSEPH and His Brethren (Liebler Co.): Montreal 3-8, Toronto 10-15.

KINDLING (Wee and Lambert): Newport News, Va., 5, Suffolk 6, Rocky Mount, N. C., 8, Wilson 10, Greensboro 12, Durham 14, Raleigh 15, Tarboro 17, Goldsboro 18, Fayetteville 19, Wilmington 20.

KISMET (Harrison Grey Fiske): Milwaukee, Wis., 3-8, Rockford, Ill., 10, 11, Madison, Wis., 12, 13, Dubuque, Ia., 14, 15, Minneapolis, Minn., 17-22.

LAVENDER and Old Lace (United Play Co.): Washington 3-8.

LEOPARD'S Spots (Thos. Dixon): Greenville, S. C., 5, Atlanta, Ga., 6-8, Abbeville, S. C., 10, Union 11, Lawrence 12, Newburg 13, Columbia 14, Chester 15.

LIGHT Eternal: St. Catharines, Ont., Can., 10.

LITTLE Lost Sister (John Bersero): Rochester 3-8, Prov. 10-15, N.Y.C. 17-22.

LITTLE Miss Brown (Wm. A. Brady): Detroit 3-8.

LITTLE Women (Wm. A. Brady): Indianapolis 4-8, Phila. 10-Dec. 20.

LITTLE Women (Wm. A. Brady): Piqua, O., 5, Kenton 6, Bellefontaine 7, Findlay 8.

LITTLE Women (Wm. A. Brady): St. Louis, 3-8, Lincoln, Neb., 10-12, Omaha 13-15, Kansas City 17-22.

LITTLEST Rebel (A. H. Woods): B'klyn 3-8.

LURE, The (Messrs. Shubert): N.Y.C. Sept. 29—indef.

LURE, The (Messrs. Shubert): Seattle 4-8, Spokane 9-11, Lewiston, Ida., 12, Walla Walla, Wash., 13, Pendleton, Ore., 14, Baker City 15, Weiser, Ida., 17, Nampa 18, Boise City 19.

MAN Inside (David Belasco): Rochester 3-5, Syracuse 6-8, N.Y.C. 17—indef.

MANTELL, Robert B. (Wm. A. Brady): Denver 3-8.

MARRIAGE Game (John Cort): N.Y.C. Oct. 29—indef.

MASON, John (Chas. Frohman): N.Y.C. Oct. 27—indef.

MASTER Mind (Werba and Luescher): Buffalo 3-8.

MAUDE, Cyril (Liebler Co.): N.Y.C. Nov. 3—indef.

MILESTONES (Klaw and Erlanger): Phila. Oct. 6-Nov. 8, Pittsburgh 10-15.

MILLER, Henry (A. H. Canby): Frisco 3-15.

MISSOURI Girl (Eastern: Merle H. Norton): Sherman, Tex., 5, Nacona 6, Bonham 7, Clarksville 8, Paris 9, Winnsboro 10, Pittsburg 11, Marshall 12, Longview 13, Jacksonville 14, Palestine 15, Crockett 17, Groveton 18, Trinity 19.

MISSOURI Girl (Western: Norton and Rith): Indian Head, Sask., Can., 5, Wolseley 6, Moosomin 8, Virden, Man., 10, Elkhorn 11, Yorkton, Sask., 13, Melville 14, Watrous 15, Saskatoon 17-22.

MISS PHOENIX (Messrs. Shubert): N.Y.C. Nov. 3—indef.

NAZIMOVA, Mme. (Chas. Frohman): B'klyn 3-8, Newark 10-15, New Haven 17, Springfield 18, Bridgeport 19.

NEARLY Married (Cohan and Harris): N.Y.C. Sept. 5—indef.

OFFICER 666 (Frank Holland): Worcester 3-8, Rochester 10-15, Toronto 17-22.

OFFICER 666 (Eastern: A. S. Stern): Corey, Pa., 5, Newcastle 6, Sharon 7, Warren, O., 8-8, Greenville, Pa., 10, Rochester 11, Tarentum 12, Kittanning 13, Vandergrift 14, McKeesport 15, Latrobe 17, Indiana 18, Punxsutawney 19.

OFFICER 666 (Southern: A. S. Stern): Paducah, Ky., 5, Memphis, Tenn., 6, 7, Helena, Ark., 8, Hot Springs 10, Little Rock 11, Fayetteville 12, Ft. Smith 13, Muskogee, Okla., 14, Tulsa 15, 16, Enid 17, Guthrie 18, Oklahoma City 19, 20.

OFFICER 666 (Western: A. S. Stern): El Centro, Cal., 5, Yuma, Ariz., 6, Phoenix 7, Tucson 8, Bisbee 10, Douglas 11, El Paso, Tex., 12, 13, Albuquerque, N. Mex., 14, Santa Fe 15, Las Vegas 17, Raton 18, Trinidad, Colo., 19, Larned, Kan., 20.

O'HARA, Flake (Augustus Pitou): Newark, N. J., 3-8, Plainfield 10, Atlantic City 11-13, Trenton 14, Reading, Pa., 15, Columbus, O., 17, Springfield 18, Richmond, Ind., 19.

OLCOTT, Chauncey (Henry Miller): Chgo., Oct. 20-Nov. 15, Milwaukee 16-22.

OLD Homestead: Grand Rapids, Mich., 5, 6.

PAID in Full (E. O'Connor): St. Michaels, Md., 5, Oxford 6, Cambridge 7, Berlin 8, Salisbury 10, Pokomoke City 11, Princess Anne 12, Crisfield 13, Bridgeville, Del., 14, Lewes 15, Georgetown 17, Denton, Md., 18, Laurel, Del. 19.

PATTON, W. P. (Frank B. Smith): Emmetsburg, Ia., 5, Algona 6, Humboldt 7, Cherokee 8.

PEG o' My Heart (Co. A: Oliver Morosco): Washington 3-8, Johnstown, Pa., 10, Altoona 11, East Liverpool, O., 12, Wheeling, W. Va., 13-15, Columbus, O., 17-22.

PEG o' My Heart (Co. B: Oliver Morosco): Peekskill, N. Y., 5, Newburgh 6, Kingston 7, Poughkeepsie 8, Bridgeport, Conn., 10-12, Stamford 13, Perth Amboy, N. J., 14, Plainfield 15, Harrisburg, Pa., 17, 18, Reading 19.

PEG o' My Heart (Co. C: Oliver Morosco): Norwich, Conn., 5, Hartford 6-8, Prov. 10-15, Worcester 17-19.

PEG o' My Heart (Co. D: Oliver Morosco): Freehold, N. J., 5, Burlington 6, Bridgeton 7, Vineland 8, Allentown, Pa., 10, Pottsville 11, Pottstown 12, Norristown 13, Coatesville 14, York 15, Hanover 17, Lebanon 18, Williamsport 19.

POLLY of the Circus (Weis and Mazon): Paris, Tex., 5, Clarksville 6, Texarkana 7, Shreveport, La., 8, 9, Marshall, Tex., 10, Longview 11, Lufkin 12, Palestine 13, Teague 14, Corsicana 15, Mexia 17, Waco 18, Marlin 19.

POOR Little Rich Girl (Klaw and Erlanger): Balto. 3-8.

POTASH and Perlmutter (A. H. Woods): N.Y.C. Aug. 18—indef.

PRICE She Paid (Dubinsky Bros.): Stanton, Neb., 5, Hooper 6, Dunbarr 7, 8.

PRICE She Paid (Dubinsky Bros.): Walnut Ridge, Ark., 5, Poplar Bluff, Mo., 7, Cape Girardeau 8.

PRINCESS Theater Co. (Winthron Ames): N.Y.C. Oct. 9—indef.

PRUNELLA (Winthron Ames): N.Y.C. Oct. 28—indef.

RANOUS, Rodney, and Marie Nelson (Rowland and Clifford): Chgo. Oct. 19-Nov. 8, Louisville 9-15.

READY Money (Wm. A. Brady): Salt Lake City, U., 3-5, Pocatello, Ida., 6, Boise 7, 8, Aberdeen, Wash., 10, 11, Seattle 11-15.

REBECCA of Sunnybrook Farm (Leffler-Bratton): Pittsfield, Mass., 5, Amsterdam, N. Y., 6, Troy 7, 8, Toronto 10-15, Buffalo 17-22.

ROBSON, May (L. S. Sire): Washington 3-8.

ROMANCE (Chas. Dillingham): Chgo. Sept. 28-Nov. 22.

ROSARY, The (Rowland and Clifford): Balto. 3-8.

ROUND-Up (Klaw and Erlanger): Pittsburgh 3-8.

RUSSELL, Annie (Lawrence J. Anhalt): Nashville, Tenn., 4, 5, Birmingham, Ala., 6, Montgomery 7, Mobile 8, New Orleans, La., 10-15, Alexandria 17, Texarkana, Tex., Ft. Worth 19.

SEVEN Keys to Baldpate (Cohan and Harris): N.Y.C. Sept. 22—indef.

SHEPHERD of the Hills (Gaskill and MacVitty): Milan, Mo., 5, Brunswick, Marilla 6, Chillicothe 10, Bethany 11, Lamoni, Ia., 12, Osceola 13, Afton 14, Corning 15, Creston 16, Clarinda 17, Shenandoah 18, Fall City, Neb., 19.

SHEPHERD of the Hills (Gaskill and MacVitty): New Orleans 2-8, Birmingham 10-15, Atlanta 17-22.

SHEPHERD of the Hills (Gaskill and MacVitty): Danville, Va., 5, Petersburg 6, Newport News 8, Suffolk 8, Soldiers' Home 10, Elizabeth City, N. C., 11, Plymouth 12, Washington 13, Williamston 14, Tarboro 15, Windsor 17, Rocky Mount 18, Wilson 19.

SHEPHERD of the Hills (Gaskill and MacVitty): San Diego, Cal., 5, 6, Bakersfield 7, Porterville 8, Coalinga 9, Hanford 10, Visalia 11, Fresno 12, Modesto 13, Sacramento 14, Auburn 15, Reno, Nev., 16, 17, Winnemucca 18, Elko 19.

SHEPHERD of the Hills (Gaskill and MacVitty): Malone, N. Y., 5, Plattsburg 6, St. Albans, Vt., 7, Barre 8, Lancaster, N. H., 10, Woodstock 11, Newport, N. H., 12, Claremont 13, Bellows Falls, Vt., 14, Keene, N. H., 15, Nashua 17, Orange, Mass., 18, Greenfield 19.

SINS of the Father (Thomas Dixon): Newburgh, N. Y., 5, Catskill 6, Saugerties 7, New Milford, Conn., 8.

SINS of the Father (Thomas Dixon): Rochester, Pa., 5, Greenville 6, Warren, O., 7, Alliance 8, Akron 10, Elyria 11, Mansfield 12, Bucyrus 13, Bellevue 14, Norwalk 15.

SIS Perkins (C. Jay Smith): Manaura, Okla., 5, Granite 6, Hobart 7, Cordell 8.

SNOW White (Winthrop Ames): Jersey City 3-8, Washington 10-15.

SOTHERN, E. H., and Julia Marlowe: Phila. 3-15, Balto. 17-22.

SPENDTHRIFT (Klimt and Gazzolo): Prov. 3-8, B'klyn 10-15, N.Y.C. 17-22.

SPENDTHRIFT (Wee and Lambert): Grafton, W. Va., 5, Clarksburg 8, Bristersville 10, Parkersburg 11, Marietta, O., 12, Charleston, W. Va., 13, Ironton, O., 19.

SPENDTHRIFT (Primrose and McGillian): Ottumwa, Ia., 10, Kirksville, Mo., 11, Macon 12, Brookfield 13, Decatur, Ill., 14, Canton 15.

STAHL, Rose (Henry B. Harris Est.): Alexandria, La., 5, Shreveport 6, Vicksburg, Miss., 7, Baton Rouge, La., 8, New Orleans 9-15, Mobile, Ala., 17, Montgomery 18, Selma 19.

STOP Thief (Cohan and Harris): Phila. Oct. 27-Nov. 15, Boston 17-29.

STOP Thief (Cohan and Harris): St. Paul, Minn., 2-8, Faribault 12.

STRATFORD-on-Avon Players (J. E. Benson): Chgo. 3-22.

SUNBONNET Sue (Ray Bankson): Edna, Tex., 5, Goliad 6, Beeville 7, Floresville 8.

TALLAFERRO, Mabel, and Edith (Joseph Brooks): Atlanta, Ga., 2-8.

TAYLOR, Laurette (Oliver Morosco): N.Y.C. Dec. 30—indef.

TEMPERAMENTAL Journey (David Belasco): N.Y.C. Sept. 4—indef.

THAT Printer of Udall's (Gaskill and MacVitty): Clarinda, Ia., 5, Chillicothe, Mo., 6, Macon 7, Moberly 8-10, Manhattan, Kan., 11, Abilene 12, Salina 13, Ellsworth 14, Sterling 15, Ellinwood 17, Great Bend 18, St. John 19.

THELMA (Henry W. Link): Fullerton, Neb., 7, Schuyler 8, Ashland 10, Seward 12, Osceola 14, York 15, Loup City 16, Ord 20.

THIEF, The (Primrose and McGillian): Edgemont, S. Dak., 10, Alliance, Neb., 12, No. Platte 13, Kearney 17.

THIEF, The (Western: Primrose and McGillian): Lansing, Ia., 10, Waukon 11, Shea City 15, Armstrong 17.

THIRD Degree (Geo. H. Bubb): Blockton, Ia., 5, Lorimer 7, St. Charles 8, New Virginia 10, Lucas 11, Charlton 12, New Sharon 14, Albia 15, Keosauqua 17, Stockport 18, Birmingham 19.

TIMBERG, Herman: N.Y.C. 3-5.

TO-DAY (Manuscript Producing Co.): N.Y.C. Oct. 6—indef.

TOWN Pool (Harry Green): Manning, Ia., 5, Charter Oak 7, Horrick 8, Pender, Neb., 10, Tekamah 11, Cedar Bluff 12, Valparaiso 13, Ulysses 14, Shickley 15, Clay Center 17, Grafton 18, McCool Jct. 19.

UNCLE Tom's Cabin (Kibble and Martin): Sheboygan, Wis., 5, Appleton 6, Madison 7, Rockford, Ill., 8, Peoria 9.

VIRGINIAN, The: Akron, O., 3-8.

WALDMANN, Eduard (Ben Falk): Pontiac, Mich., 5, Owosso 6, Charlotte 7.

WARD, Fanny (Charles Dillingham): N.Y.C. Sept. 15—indef.

WARFIELD, David (David Belasco): N.Y.C. Sept. 30—indef.

WARNER, Henry B. (Maurice Campbell): Toronto 3-8.

'WAY Down East (Wm. A. Brady): St. Paul 3-8.

WHAT Happened to Mary (Carl Zoelner): Sunbury, Pa., 5, Williamsport 7, Lock Haven 8, Renova 10, St. Mary's 11, Ridgway 12, Johnsonburg 13, Bradford 14.

WHEN It Strikes Home (Messrs. Shubert): Prov. 3-8.

WHERE Is My Wandering Boy: Rosersford, Pa., 5, West Chester 6, Coatesville 7, Pottstown 8, Kutztown 10, Pottsville 11, Ashland 12, Shamokin 13, Bloomsburg 14, Sunbury 15.

WHERE the Trail Divides: Chgo. 2-8.

WHERE the Trail Divides (Primrose and McGillian): Mankato, Minn., 9, New Ulm 10, Adrian 14, Rock Rapids, Ia., 15, Dell Rapids, S. Dak., 17.

WHIP, The (Comstock and Gest): Boston Nov. 4—indef.

WHIP, The (Comstock and Gest): Buffalo 3-8.

WHITE Slave: St. Louis 2-8.

WILLIAMS, Katha (Arthur C. Alston): Victoria, Tex., 5, Beeville 6, Cuero 7, Yoakum 8.

WITHIN the Law (American Play Co.): N.Y.C. Sept. 11, 1912—indef.

WITHIN the Law (American Play Co.): Rochester, N. Y., 3-8.

WITHIN the Law (American Play Co.): Cleveland 3-8.

YEARS of Discretion (David Belasco): N.Y.C. 3-8, B'klyn 10-15, Pittsburgh 17-22.

YOUNGER Generation (Chas. Frohman): N.Y.C. Sept. 25—indef.

PERMANENT STOCK

ACADEMY: Jersey City.
ACADEMY of Music (Wm. Fox): N.Y.C.
ALCAZAR: Frisco.
AMERICAN: Omaha.
AMERICAN (H. R. Polack): Pittsburgh.
AMERICAN (Harry Clay Blaney): Phila.
AMPHION (S. T. King): B'klyn.
ARVINE (Walter Baldwin): Lancaster, Pa.
AUDITORIUM (Miss M. Milder): Kansas City, Mo.
AUDITORIUM (A. Jones): Lynn, Mass.
BAILEY-Mitchell: Seattle.
BAKER: Portland, Ore.
BAINBRIDGE: Minneapolis.
BARRETT: Zanesville, O.
BAYLIES-Hicks: Fall River, Mass.
BISHOP: Oakland.
BROADWAY (E. A. Schiller): Savannah, Ga.
BROADWAY (Dan B. Sealey): Springfield, Mass.
BUNTING, Emma (E. A. Schiller): New Orleans.
BURBANK (Oliver Morosco): Los Angeles.
CALSMITH: Allentown, Pa.
CALSMITH (Callahan and Smith): Reading, Pa.
CASTLE Square (John Craig): Boston.
CONNESS: Wilmington, Del.
CRESCENT: B'klyn.
DAVIS, Harry: Pittsburgh.
DE DREUX, Severin (George Ford): Schenectady, N. Y.
EMPIRE (Julius Cahn): Salem, Mass.
EMPIRE (Spitz and Nathanson): Prov., R. I.
FLETCHER, Isabel (Hugh Devine): Vancouver, B. C.
GAGNON-Pollock: New Orleans.
GERMAN (Hans Loebel): St. Louis.
GERMAN (Ludwig Greis): Milwaukee.
GLASER, Vaughan, and Fay Courtenay: Cleveland.
GOTHAM (Mrs. P. H. Boyle): B'klyn.
GRAND: B'klyn.
GREENPOINT (Al. Trahern): B'klyn.
GREW, William: Fitchburg, Mass.
HARLEM Opera House: N.Y.C.
HASWELL, Percy: Cleveland.
HECK Players: Cinti.
HOLDEN: Detroit.
HOLDEN: Cleveland, O.
HORNE: Akron, O.
HUNTINGTON, Wright: St. Paul.
IRVING PLACE (Rudolf Christians): N.Y.C.
JACKSONVILLE (Geo. W. Summis): Jacksonville, Fla.
JEFFERSON (Julius Kahn): Portland, Me.
JEWETT, Henry: Boston.
JUNEAU (D. W. Cronberger): Milwaukee.
KELLEY, Jewell: Atlanta, Ga.
LANG, Eva (O. D. Woodward): Denver.
LAWRENCE, Del S.: Vancouver, B. C.
LONERGAN, Lester: New Bedford, Mass.
LONG, Billie (J. P. Gorlan): Chattanooga, Tenn.
LORCH, Theodore: Passaic, N. J.
LYCEUM (Dennis, Weber and Dowell): San Diego.
LYNCH, Edward: Manchester, N. H.
LYON: Mobile, Ala.
MACK, Willard, and Marjorie Rambeau: Salt Lake City.
MAGRANE (T. Ashton Magrane): Wichita, Kan.
MAJESTIC (J. W. Rush): Erie, Pa.
MALLEY-Denison: Lawrence, Mass.
MALLEY-Denison: Fall River, Mass.
MALLEY-Denison (W. I. Malley): Taunton, Mass.
MAYER (Geo. K. Robinson): Haverhill, Mass.
MERRIMACK Players: Lowell, Mass.
METROPOLIS (Frank A. Keeney): N.Y.C.
MODERN Drama: Savannah, Ga.
MORISON, Lindsay: Lynn, Mass.
MOROSCO (Oliver Morosco): Los Angeles.
NORTH Bros.: Topeka, Kan.
NORTH, Frank: Ft. Worth, Tex.
OLIVER, Otis: Belleville, Ill. —indef.
OLIVER, Otis: Rockford, Ill.
ORPHEUM (H. M. Addison): Reading, Pa.
ORPHEUM (J. Herman Thuman): Cinti.
PEARL (A. A. Webster): Huntington, W. Va.
PERMANENT: Edmonton, Can.
PERMANENT Players: Winnipeg.
PITT Players (Wm. M. Patch): Pittsburgh.

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STAINACH: Binghamton, N. Y.
STORK, Clifford, and Mabel Brownell: Newark, N. J.
SUMMERS: Hamilton, Ont.—indef.
THOMPSON-Woods: St. John, Can.
THOMPSON-Woods: Brockton, Mass.
TOLER, Sidney: Halifax, N. S.
TURNER, Clara (W. Z. Barry): Port Chester, N. Y.
VAN DYKE and Eaton (F. Mack): La Crosse, Wis.
WADSWORTH (Cecil Owen): N.Y.C.
WARBURTON: Yonkers, N. Y.
WASHINGTON (Walter N. Lawrence): Detroit.

TRAVELING STOCK

ANGELL'S Comedians (A. H. Graybill): Tulia, Tex., 3-8.
AUBREY (D. Otto Hittner): Anderson, Ind., Oct. 27-Nov. 8.
BROWN, Kirk (J. T. Macauley): Burlington, Vt., 3-8.
CHAUNCEY-Keiffer (Fred Chauncey): Mt. Carmel, Pa., 3-8, Mauch Chunk 10-15.
CORNELL-Price (W. E. Cornell): Mt. Vernon, O., 3-8, Monessen, Pa., 10-15, Vandergrift 17-22.
EARLE (L. A. Earle): Latrobe, Pa., 3-8, Niles, O., 10-15, Franklin, Pa., 17-22.
EWING, Gertrude (W. N. Smith): Bowie, Tex., 3-5, Weatherford 6-8, Hubbard 10-12, Corsicana 17-22.
HAYES, Lucy M.: Newcastle, Neb., 3-5, Bancroft 6-8, Ponca 10-12, Pender 13-15, Tekamah 17-19.
KING-Glover Dramatic: Mason, Tex., 3-8.
KNICKERBOCKER (Walter Rechtin): Keystone, W. Va., 3-5, Matoaka 6-8.
LA PORTE, Mae (Joe McEnroe): Fredericksburg, Va., 3-8.
LA ROY (Harry La Roy): Beckley, Ky., 3-8.
LONG, Frank R. (Frank E. Long): Belmont, Wis., 3-8, Lancaster 17-22.
LYNN, Jack: Dansville, N. Y., 3-8, Penn Yan 10-15, Gloversville 17-22.
MAHER, Phil: Waynesburg, Pa., 3-8, Lancaster, O., 10-15, Zanesville 17-22.
MANHATTAN: Littleton, N. H., 6-8.
PICKERT (Willis Pickert): Illion, N. Y., 3-8, Little Falls 10-15, Dolgeville 17-19.
PITT (Geo. H. Pitt): Columbus, Ind., 3-8.
SHANNON, Harry (Harry Shannon): Chillicothe, O., 3-8, Ashland, Ky., 10-15.
TEMPEST Dramatic (J. L. Tempest): Bellefonte, Pa., 3-8, Philipsburg 10-15, Portage 17-22.
WHITNEY: Ludington, Mich., 3-7, Nov. 8.
WINNINGER'S, Frank, Varieties: Marshfield, Wis., 3-9, Manitowoc 10-16, Oshkosh 17-23.
WINNINGER Players (John D. Winninger): Neenah, Wis., 3-8, Menominee, Mich., 9-16, Antigo, Wis., 17-22.

OPERA AND MUSIC

ABORN Opera: Des Moines, Ia., 14, 15.
ADELE (New Era Producing Co.): N.Y.C. Aug. 28—indef.
ALL Aboard (Lew Fields): Chgo., Sept. 28-Nov. 8.
AMERICA (Messrs. Shubert): N.Y.C. Aug. 30—indef.
BRIAN, Donald (Chas. Frohman): N.Y.C. Sept. 22—indef.
BROADWAY Honeymoon (Joe Howard): Chgo. Oct. 3—indef.
CANDY Shop (Anderson Gaiety Co.): 'Frisco, Oct. 13-Nov. 8.
CARLE, Richard, and Hattie Williams (Chas. Frohman): N.Y.C. Aug. 25-Nov. 15, Phila. 17-22.
CENTURY Grand Opera (Messrs. Aborn): N.Y.C. Sept. 15—indef.
CHICAGO Opera: Balto. 7.
CHIMES of Normandy: Penn Yan, N. Y., 5, Corning 6, Waverly 7, Niagara Falls 8.
DILLON and King: Los Angeles Oct. 5—indef.
FIREFLY (Jack Shoemaker): Richmond, Va., 5, Norfolk 6, Danville 7, Winston, N. C., 8, Charlotte 10, Columbia, S. C., 11, Charleston 12, Savannah, Ga., 13, Augusta 14, Macon 15, Atlanta 17, 18, Chattanooga, Tenn., 19.
GEORGIA Troubadours (Wm. McCabe): Burton, Kan., 5, 6, Hutchinson 7, Sylvia 8.
HITCHCOCK, Raymond (Cohan and Harris): Chgo. Oct. 27—indef.
HONEYMOON Express (Messrs. Shubert): Boston 3-15.
HOPPER, De Wolf (Messrs. Shubert): Chgo. Nov. 2—indef.
HYAMS, John, and Lelia McIntyre (Jos. M. Galtes): Chgo. Oct. 26—indef.
IN Wrong (Ed. De Noyer): Bloomington, Ill., 3-5.
INNOCENT Sinner (F. C. Whitney): Pittsburgh 3-8.
LEWIS, Dave (H. S. Ellis): Kansas City 3-8.
LITTLE Boy Blue (Henry W. Savage): Houston, Tex., 4, 5, San Antonio 6, 7, Austin 8, Waco 10, Dallas 11, 12, Sherman 13, Ft. Worth 14, 15, Oklahoma City, Okla., 16, 17, Chickasha 18, Tulsa 19.
LITTLE Cafe (Klaw and Erlanger): Phila, 13-Nov. 8, N. Y.C. 10—indef.
LITTLE Millionaire (Howard Leigh): Sandersville, Ga., 5, Hawkinsville 6, Dublin 7, Macon 8, Americus 9, Albany 10, Thomasville 11, Fitzgerald 12, Savannah 13, Jacksonville, Fla., 14-16, St. Augustine 17.
MACDONALD, Christie (Werba and Luescher): N.Y.C. Sept. 8—indef.
McFADDEN'S Flats (Jack Glines): St. Joseph, Mo., 2-5, Kansas City 9-15.
McINTYRE and Heath (John Cort): Chgo. 9-Dec. 6.
MADCAP Duchess (H. H. Frazee): Boston 13-Nov. 8, N. Y.C. 11—indef.
MERRY Countess: Denver 2-8.
MIDNIGHT Girl (Adolf Philipp): N.Y.C. Sept. 1—indef.
MISS Behave: Longview, Tex., 5, Dallas 6, Sherman 7, Denison 8, Durant, Okla., 10, Ardmore 11, Oklahoma City 12, 13, McAlester 14, Muskogee 15.
MODERN Eve (Mort Singer): Goshen, Ind., 5, Elkhart 6, Coldwater, Mich., 7, Kalamazoo 8, Grand Rapids 9, Battle Creek 10, Ann Arbor 11, Jackson 12, Flint 13, Bay City 14, Saginaw 15, Owosso 16, Lansing 17, Pt. Huron 18, Mt. Clemens 19.
MONTGOMERY and Stone, and Elsie Janis (Chas. Dillingham): Cleveland Nov. 3-8, Boston 10—indef.
MUTT and Jeff in Panama (Co. A: Mr. Williams): Ardmore, Okla., 5, Gainesville, Tex., 6, Dallas 7, 8, Ft. Worth 10, 11, Corsicana 12, Mexia 13, Hillsboro 14, Waco 15, Temple 17, Taylor 18, Austin 19.
MUTT and Jeff in Panama (Co. B: Mr. Yale): Detroit 3-8, Grand Rapids 9-15, Chgo. 16-29.
MUTT and Jeff in Panama (Co. C: B. M. Garfield): Huntsville, Ala., 5, Columbia, Tenn., 6, Nashville 7, Clarksville 8, Jackson 9, Paris 10, Memphis 11, Helena, Ark., 12, Pine Bluff 13, Texarkana 14, Little Rock 15, Hot Springs 16, 17, Conway 18, Ft. Smith 19.
MUTT and Jeff (B: C. Yale): Youngstown O. 3-8, Butler, Pa., 10, Beaver Falls 11, Brownsville 12, Monessen 13, Uniontown 14, Connellsville 15, Balto. 17-22.
MUTT and Jeff (A. Makenzie): Bucyrus, O., 5, Findlay 6, Wapakoneta 7, Lima 8, Ft. Wayne Ind., 9, Huntington 10, Peru 11, Logansport 12, Kokomo 13, Lafayette 14, Danville 15, Terre Haute 17, Paris, Ill., 18, Marion 19.
NEWLYWEDS and Their Baby: Toronto 3-8, Buffalo 10-15, Detroit 17-22.
OH, I say! (Messrs. Shubert): N.Y.C. Oct. 30—indef.
OH! Oh! Delphine (Klaw and Erlanger): Chgo. Oct. 26—indef.
PASSING Show of 1912 (Messrs. Shubert): Chgo. Oct. 26-Nov. 8.
PASSING Show of 1913 (Messrs. Shubert): B'klyn 3-8, Phila., 17-29.
PLEASURE Seekers (Lew Fields): N.Y.C. Nov. 3—indef.
PURPLE Road (Jos. M. Galtes): Toronto 3-8.
RED Rose (John C. Fisher): Coshocton, O., 5, Cambridge 6, Wheeling, W. Va., 7, 8, Newark, O., 6-10 Columbus 11, 12, Urbana 13, Springfield 14, Dayton 15, Piqua 17.
RING Blanche (Frederic Mackay): Cedar Rapids, Ia., 5.
ROB Roy (Daniel V. Arthur): Hamilton, Ont., Can., 3-8.
ROSE Maid: Columbia, Mo., 5, Sedalia 6, Springfield 7, Joplin 8, Pittsburg, Kan., 10, Parsons 11, Independence 12, Iola 13, Lawrence 14, Topeka 15, Manhattan 17, Concordia 18, Abilene 19.
SANDERSON, Julia (Chas. Frohman): Boston Sept. 22-Nov. 15, Fall River 17, Lowell 18, Salem 19.
SEVEN Hours in New York (Wee and Lambert): Lock Haven, Pa., 5, Sunbury 7, Shamokin 8, Danville 10, Hazelton 12, Easton 15, Phoenixville 19.
SIDNEY, George (A. W. Herman): Muncie, Ind., 5, Huntington 6, Wabash 7, Elkhart 8, Battle Creek, Mich., 9, Adrian 10, Tecumseh 11, Pontiac 12, Bay City 13, Saginaw 14, Lansing 15, Grand Rapids 16-19.
SOUSA and His Band: Waverly, N. Y., and Elmira 5, Lock Haven, Pa., and Williamsport 6, Wilkes-Barre 7, Scranton 8, N.Y.C. 9.
SUNNY South (J. C. Rockwell): Bristol, Vt., 5, Brandon 6, Middlebury 7, Rutland 8, Greenwich, N. Y., 10, Schuylerville 11, Corinth 12, Whitehall 13, Ticonderoga 14, Port Henry 15, Peru 17, Au Sable Forks 18, Champlain 19.
TIK Tok Man of Oz (Oliver Morosco): La Crosse, Wis., 5, Winona, Minn., 6, Austin 7, Mason City, Ia., 8, Ft. Dodge 9, Waterloo 10, Marshalltown 11, Cedar Rapids 12, Dubuque 13, Clinton 14, La Salle, Ill., 16, Galesburg 17, Jacksonville 18, Lincoln 19.
TIVOLI Comic Opera: Los Angeles Oct. 13—indef.
TRENTINI, Emma (Arthur Hammerstein): Pittsburgh 3-8.
TRIP to Washington (Harry Askin): Chgo. Aug. 24—indef.
WESTERN Metropolitan Opera: 'Frisco Oct. 13-Nov. 22.
WHEN Dreams Come True (Philip Bartholomae): Cinti. 3-8.
ZIEGFELD Follies (Florenz Ziegfeld): Boston Sept. 29-Nov. 8.

MINSTRELS

DUMONT'S (Frank Dumont): Phila. Aug. 30—indef.
FIELD'S, Al. G. (Edw. Conard): Galveston, Tex., 5, Houston 6, 7, San Antonio 8, 9, Austin 10, Waco 11, Ft. Worth 12, Dallas 13-15.
EVANS, George, Honey Boy (Daniel Shea): St. Louis 2-8.
PRIMROSE and Dockstader (Earl Burgess): Savannah, Ga., 5, Augusta 6, Charleston, S. C., 7, Columbia 8, Sumter 10, Greenville 11, Athens, Ga., 12, Macon 13, Montgomery, Ala., 14, Birmingham 15, Selma 17, Pensacola, Fla., 18, Mobile, Ala., 19.

BURLESQUE EASTERN WHEEL

AL. Reeves's Beauty Show (Al. Reeves): Hoboken, 3-8, Phila. 10-15.
AMERICAN Beauties (Dave Guran): Rochester 3-8, Syracuse 10-12, Utica 13-15.
BEAUTY Parade (Ed. Schaefer): Prov. 3-8, Boston 10-15.
BEAUTY, Youth and Folly (Wm. V. Jennings): N.Y.C. 3-15.
BEHMAN Show (Jack Singer): Albany 3-5, Worcester 6-8, Boston 10-15.
BELLES of Beauty Row (Henry P. Dixon): St. Paul 3-8, Milwaukee 9-15.
BEN Welch (Joe Lieberman): Minneapolis 3-8, St. Paul 9-15.
BIG Jubilee (Jas. Weedon): Pittsburgh 3-8, Cleveland 10-15.
BILLY Watson's Big Show (Dan Guggenheimer): Balto. 3-8, Washington 10-15.
BON Ton Girls (Frank McAleer): Detroit 3-8, Toronto 10-15.
BOWERY (Geo. Harris): Cinti. 3-8, Louisville 9-15.
BROADWAY Girls (Louis Oberworth): Omaha 3-8.
COLLEGE Girls (Harry Hedges): Boston 3-8, Springfield 10-12, Albany 13-15.
COLUMBIA (I. G. McFarlan): Chgo. 3-8, Cinti. 9-15.
CRACKERJACKS (Chas. B. Arnold): Phila. 3-8, Balto. 10-15.
DREAMLAND (Dick Patton): Washington 3-8, Pittsburgh 10-15.
FOLLIES of the Day (Jack McNamara): Springfield 3-5, Albany 6-8, N.Y.C. 10-15.
GAY New Yorkers (Jake Goldenberg): N.Y.C. 3-8, B'klyn 10-22.
GAYETY Girls (Bob Simons): Chgo. 3-8, St. Louis 9-15.
GINGER Girls (Emanuel Rosenthal): Milwaukee 3-8, Chgo. 9-15.
GIRLS from Happyland (E. W. Chipman): Cleveland 3-8, Toledo 9-15.
GIRLS from Starland (Chas. Donaghue): Montreal 3-8, Albany 10-12, Worcester 13-15.
GIRLS from the Great White Way (Dave Gordon): Buffalo 3-8, Rochester 10-15.
GOLDEN Crook (Jas. Fulton): B'klyn 3-8, Paterson 10-15.
HAPPY Widows (Wm. Fennessy): Paterson 3-8, Newark 10-15.
HARRY Hastings (Jack Levy): Chgo. 3-8, Detroit 9-15.
HONEYMOON Girls (Harry Leon): Louisville 3-8, Indianapolis 9-15.
LIBERTY Girls (Alex. Gorman): N.Y.C. 27-Nov. 8, Hoboken 10-15.
LOVE Makers (Ira A. Miller): Toronto 3-8, Buffalo 10-15.
MARION'S Own (Bob Travers): Bridgeport 6-8, Prov. 10-15.
MINER'S Big Frolic (Ed. Daley): Boston 3-8, N.Y.C. 10-15.
MOLLIE Williams (Phil Isaacs): N.Y.C. 3-8, Bridgeport 10-15.
QUEENS of Paris (Joe Howard): Minneapolis 10-15.
ROBIE'S Big Show (Joe Robie): B'klyn 3-15.
ROSE Sydell (Harry Thompson): Indianapolis 3-8, Chgo. 9-15.
ROSELAND Girls (Walter Greaves): N.Y.C. 3-8, B'klyn 10-15.
ROSEY Posey Girls (Louis Livingston): Phila 3-8, N.Y.C. 10-15.
SOCIAL Maids (Bob Cohen): Kansas City 3-8, Omaha 9-15.
STAR and Garter (Harry Rose): Syracuse 3-5, Utica 6-8, Montreal 10-15.
TAXI Girls (Louis Hurtig): St. Louis 2-9, Kansas City 10-15.
TROCADEROS (Frank Pierce): B'klyn Oct. 27-Nov. 8, N.Y.C. 10-22.
VANITY Fair (Wm. S. Clark): Newark 3-8, Phila. 10-15.
WATSON Sisters (Geo. Belfrage): Toledo 3-8, Chgo. 9-15.

BURLESQUE PROGRESSIVE CIRCUIT

BLANCHE Baird's Big Show (Billy Dunn): Utica 3-8, Schenectady 6-8, Pittsfield 10-12, Holyoke 13-15.
CRUSOE Girls (Chas. Robinson): Penn Circuit 3-8, Cleveland 10-15.
DANDY Girls (Chas. Cromwell): Chgo. 10-22.
DOLLY Dimple Girls (Sutter and Leavitt): Boston Oct. 27-Nov. 8, N.Y.C. 10-22.
EVA Mull's Big Beauty (Lewis Talbot): St. Louis 3-8, Kansas City 9-15.
FAY Foster (Joe Oppenheimer): Toronto 3-8, Buffalo 10-15.
FOLLIES of Pleasure (Rube Bernstein): Scranton 3-8, Penn Circuit 10-15.
GIRLS from the Follies (Harry Strouse): Buffalo 3-8, Utica 10-12, Schenectady 13-15.
HIGH Life Girls (Frank Calder): Detroit 3-8, Toronto 10-15.
HONEY Girls (Bernard and Zeisler): Cinti. 3-8, Indianapolis 10-15.
MAY Howard's Girls of All Nations (J. D. Barton): Phila. 3-8, Scranton 10-15.
PARISIAN Beauties (Sim Williams): Indianapolis 3-8, St. Louis 9-15.

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VAUDEVILLE

Hits of Week Scored by Will Cressy and Blanche Dayne, Alan Brooks and Bernard Granville

White, N. Y.

ADELE BLOOD,
Soon to Be Seen in Thompson Buchanan Playlet.

A SMALL town general-store is the scene of The Man Who Remembered, the one-act playlet in which Will M. Cressy and Blanche Dayne returned to New York at the Colonial Theater last week.

The Man Who Remembered scored through its sparkling lines. That its story is farfetched and even hackneyed is forgotten in the laughter of the cross-fire repartee and the touch of pathos.

Hiram Howe, general merchant and woman hater of Bradford, N. H., has an unexpected feminine visitor as he closes his store for the night and is about to work on his books. She is a traveling saleswoman, selling, among other things, women's wearing apparel and cradles, but Howe refuses to purchase anything. Finally, she reveals herself as the daughter of his old sweetheart. Her father is dead, and his factory—a cradle manufactory—is their only means of support. Then Howe tells his story of twenty-six years' heartache—since her mother, the girl he had planned to marry, ran away to wed another—and he refuses to aid any one of the family. The girl goes and, as Howe hears the distant locomotive whistle of the departing train, he turns to his desk and pens a little telegram to the girl and her mother: "Ship me at once one carload of cradles."

Mr. Cressy gives an excellently drawn characterization of the embittered, crusty old storekeeper, humanly done with a compelling touch of sentiment. He holds the audience, by the vigorous strength of his playing, without a spoken word through the last five minutes of his sketch. Then the telegraphic message is flashed upon a window and the curtain descends. Miss Dayne contributes a satisfactory portrayal of the old sweetheart's daughter.

Bernard Granville came back to New York, too, at the Colonial. Mr. Granville now uses an assistant at the piano. Since his tryout at the Fifth Avenue Theater recently he has made a few minor changes in songs. Mr. Granville is a clean cut and clever young man, and he has created a smooth running and pleasantly entertaining singing turn. He starts rather poorly with "Give a Look, Give a Listen," and then wins successively with a recitation, "Otto's Auto," the melody, "Baby is a Flower of Love," a talking number depicting an Englishman's view of life and an inebriate song, "In the Early Hours of the Morning." An unusual dance, done with graceful agility, serves as the finale.

Imagine a Watteau shepherdess stepping from her canvas and singing such a senseless lyric as "What You Mean, You Lost Your Dog," and you have a fleeting impression of Lillian Lorraine. Miss Lorraine wears fascinating gowns charmingly. She makes a striking stage picture, but there the illusion ends. She has a slender voice and less personality. She offers a song about the modern dances and demonstrates how much wriggling can be done with safety in a fragile gown. As an illusion dispeller, we can't imagine anything more thorough than hearing Miss Lorraine imitate—pretty vividly, too—the bark of a dog in the chorus, which runs:

"Who put the 'Rov' in Rover?
It seems as if I hear that mongrel whine
Woof, woof, woof, woof!
I should worry like a tree,
And somebody trimming me,
Where's that dog-gone, dog-gone dog of mine?"

Cecil Lean has an amusing collection of original songs in which he is passably assisted by Cleo Mayfield and James Billings. The best of his new numbers are "Tell-a-Phony Tale," with its glimpse of a poker player telephoning his wife, the burlesque of "The Talkies" and his old travesty of a small town church choir. Due to its originality of songs, the act is decidedly entertaining.

White, N. Y.

AMELIA STONE,
With Armand Kaliss in "Mon Desir."

Alan Brooks divided the laugh honors of the vaudeville week with Will Cressy. He appeared at the Fifth Avenue under Jesse L. Lasky's direction in The Water Cure, a musical adaptation of Cheer Up, by Mary Roberts Rinehart and Cecil B. De Mille.

Mr. Brooks is a legitimately clever farceur. He is almost as lanky as Vernon Castle, and his humorous ability comes from his Carle-like grotesque by-play. The Water Cure tells a slight story of a young New York clubman, who comes to a sanitarium that he may escape an impending case of delirium tremens and an actress's breach of promise suit. From the moment Mr. Brooks appears, "just a little nervous," the playlet becomes consistently funny. Between the spiral staircase of the sanitarium and the unexpected appearance of the actress, the clubman's cure works under difficulties.

The other players, headed by Mae Busch, meet their slight opportunities with average success. The Water Cure moves smoothly, revealing good stage direction. It is entertaining and decidedly amusing. In fact, The Water Cure is an effective treatment for a blase vaudeville patron.

Valerie Bergere offered a comedietta of the slums, A Bowery Camille, by Roy Fairchild. The playlet is claptrap sentimentality, telling the story of a rich young man, West, who has been cast off by his rich parents because he wants to be an artist. So West lives in an attic and saves a girl of the slums, Kit, from death in the snow. Kit is a slangy tenement waif, who describes her own eyes as "soft brown lamps," and says she was born "a Gold Dust Twin." He comes to love her, and remarks, when he sees "the soft glow shining deep" in her eyes, that he wants her "more than an-ny thing on earth." Then the mother arrives. She talks of the difference in spheres and persuades Kit to give up the artist. So the girl goes away after making the lover think that she cares nothing for him. "I ain't crying," she exclaims, "my eyes is just perspiring."

Miss Bergere follows all the conventionalities of melodrama—the outstretched arms in her climaxes, the broad striving for "points," and the vociferous tearfulness. She leaves no doubt that Kit is one of those ladies who "suff-fers."

The days when nymphs pirouetted through the primeval forests, in garlands, butterfly draperies and pleasant smiles, are depicted by Ma-Belle and her Sylvan ballet. This is said, without attempting to belittle Ma-Belle, who has considerable grace as a danseuse, and her hard working ballet. There is a certain sameness about the dances, the prettiest of which is Ma-Belle's Dance of Mercury, successful in suggesting something of the winged-footed messenger of the gods. A number of attractive stage pictures are presented during the solos and ballets.

Jack Ward and Eddie Weber have employed originality in working out a dancing turn. They have a

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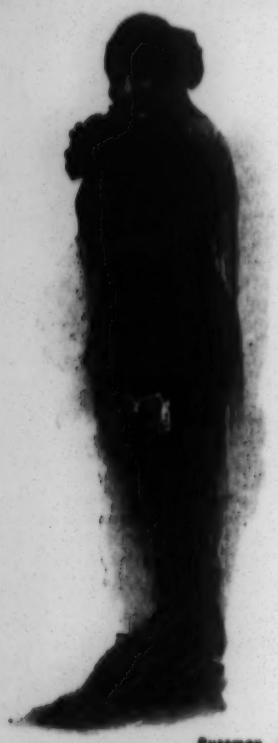

Bussman. Mole.
PILAR GILL,
Cuban Artiste in the Varieties.

special drop and offer character dances, including one of an Arab chieftain. Paul Morton and Naomi Glass were well received at the Fifth Avenue, also, in their neat little patter and song offering.

Missi Hajos was presented at the Palace in Queen Anne, a tabloid of Her Little Highness. The musical comedy has been condensed until there is little semblance of sense left to the plot, whatever it may have been in the first place. Life in the kingdom of Hersegovina seems to be just one musical number after another. Even at present the comedietta is pretty long. Between the exits and entrances of the merry court ladies, the girl queen, a neighboring king, a young American, and an American millionaire's daughter were to be observed in the maze of slender story. Reginald De Koven's music is as thin as the plot.

Fraulein Hajos makes a rather cute little figure in her regal gowns. Her best number was "My Fairy Prince." Louise Kelly put over her one song attractively, and Wallace McCutcheon, with Fraulein Hajos, demonstrated his gracefulness in modern trots.

Queen Anne gives a vivid demonstration of the difference between vaudeville and musical comedy methods. The principals in the operetta simply don't understand how to point their songs or lines.

Clifton Crawford started rather slowly, but he "got to his audience" strongly with his recitation, "The Spell of the Yukon," and with his depiction of the "fi-fi-em fan."

Goleman's European novelty—of dogs, cats, pigeons, and one trained squirrel—at the Palace proved to be the best animal act seen in New York this season. The animals do a brand new routine of tricks and present a turn that is at once appealing and entertaining. The Hassmans have a striking equilibristic offering.

Minnie Allen works hard for her applause. She has gone to considerable expense in furnishing real feats of legerdemain with her magician's song, and, again, in a character number, she makes lightning changes of costume in front of a lighted frame. Through its darkened interior the gowns come and go.

FREDERICK JAMES SMITH.

PROCTOR HOUSE FOR ALBANY

ALBANY, N. Y., Nov. 4.—F. F. Proctor has secured an option on a large piece of property on North Pearl Street, upon which he proposes to erect a thoroughly modern and up-to-date theater at an expenditure of about $500,000. The new playhouse will be devoted to high-class vaudeville, not been seen in this city since Mr. Proctor discontinued booking the big vaudeville acts at his South Pearl Street theater several years ago. The new house will run in conjunction with Mr. Proctor's Fifth Avenue theater in New York and his new theaters now under construction in Newark, N. J., Mount Vernon and Troy.

G. W. HEBBICK.

TANNEN LEAVING VAUDEVILLE

Julius Tannen is leaving vaudeville to be a member of the second Potash and Perlmutter company, which will open during Christmas week in either Philadelphia or Chicago.

IN THE REALM OF VAUDEVILLE; NEWS OF ACTS AND ARTISTS

New York and Brooklyn Houses Have Successful Season—Lasky's "Red Heads" Next Week—Dainty Marie's Popularity

BY WALTER J. KINGSLEY.

The story that Percy G. Williams is about to return to vaudeville as the head of the United Booking Offices is so funny that it ought to be worked into every quick-fire sidewalk conversation act as a sure laugh getter. B. F. Keith and E. F. Albee were thinking in terms of the nation and the continent many years ago. Local city issues have long been episodes with them, and when the founder of a local circuit, now swallowed up in the vast Keith enterprises, is put forward to direct those same enterprises, it is to laugh. Mr. Keith is not parochial or limited; his interests are nation-wide, and E. F. Albee is the manager of those interests and the manager of the United Booking Offices. The tail doesn't wag the dog, especially a tail that has gone out of business after signing a solemn agreement not to wag in vaudeville again except in the State of Nevada.

The B. F. Keith New York Theaters Company, owning and directing the Colonial, Alhambra, Bronx, Orpheum, Bushwick, Crescent, Greenpoint, and Gotham theaters, has entered upon a tremendously prosperous season. Never in the history of these houses did they do the business and clear the profit that is being recorded each week of the present season. Last season was the first of Mr. Keith's administration and it broke the circuit record for big business. A portion of the profits bought the site of the gigantic new Prospect Theater in Brooklyn outright and is building the theater. This after a splendid dividend had been paid. Pretty good for a single season!

When any changes are made in the United Booking Offices they will be made by E. F. Albee.

Dainty Marie will be heavily featured in the Keith houses from now on. Her act has proven so popular that she has earned the right to go into the electric lights. Women especially rave over this artiste, who sings, dances, patters, startles on the trapese and rope, and is that rare bird, a humorous woman. She is a whole show by herself. She is cleaning up at the Bronx this week.

Jesse L. Lasky's Redheads will be featured at the Colonial next week, and Broadway will see the act that B. F. Keith pronounced the best that he had ever seen in vaudeville. Those eight red-headed girls will be a revelation, with their "teeth like rice grains, their skin white as milk, and their graceful figures plump as wheat-fed quails." It should be added that they have complexions fair as blush roses, and that Titian tresses like conflagrations and sunsets crown these irresistible blondes.

The argument between Gus Edwards and Wilkie Bard over "I Want to Sing in Opera" is causing much talk. Six years ago Edwards claims to have composed the melody for "My Cousin Caruse," and with the song Charlie Bigelow made an enormous success in the Follies. Gus may attempt to prove his contention in court.

Douglas Fairbanks will employ Harry Woodruff's company when he presents A Regular Business Man for a single week at the Colonial, starting Nov. 10. Fairbanks has but one week open before going with William H. Crane and Amelia Bingham in The Henrietta. He devotes this one week to Keith vaudeville. Fairbanks originally produced A Regular Business Man in vaudeville and then turned it over to Woodruff, who has delighted audiences from coast to coast by his mirthful characterization. It is very nice of Harry Woodruff to loan his act to Fairbanks, who wishes to express his appreciation publicly.

Valerie Bergere's Hallowe'en party at Claridge's took the blue ribbon for a professional frolic. All the boys and girls were there of the Berger set including Ethel Barrymore and husband, Mr. and Mrs. Jack Gardner, "Eddie" Darling, I. Robert Samuels, and many, many others. There was dancing of divers kinds winding up in hilarious turkey trotting and tangoing with quick firing change of partners. Confetti fell in car loads, wine flowed in cases, and though food was incidental there was enough to feed a regiment. Miss Bergere is a royal entertainer and a Bergere party is *some party*. Take it from the lucky ones present. If one cares for theatrical parties then Miss Bergere's parties are the ne plus ultra of that sort of affair.

Bernard Granville made a killing at the Colonial last week. He is a marvelous entertainer with a personality that gets over the footlights and holds people. Lillian Lorraine is a bug on Granville's dancing. "He can dance for mine for hours and hours;" "Great Heavens, how that man can dance!" "Hasn't he the saucy feet?" were a few of the praises heaped upon Bernard by Lillian, who watched him work from the first entrance.

The Palace Theater is now included in all B. F. Keith's layouts of advertising and press matter.

Cecil Lean has followed up his remarkable success at the Colonial last week by a clean up at the Orpheum this week. His opening Monday was a tremendous hit, the young comedian getting an ovation. Lean is thoroughly legitimate and clean in all his work and his brilliant, breezy comedy struck the high class family audience at the great Keith Orpheum as being just what the doctor had ordered for its amusement. Lean has high ideals and lives up to them.

Moffett. Chicago.
BLOSSOM SEELEY AND BUBE MARQUARD,
Co-Headliners Now at the Palace.

Jessurun. N. Y.
ELSIE PILCER,
Harry Pilcer's Sister in "Clowniand."

B. F. KEITH WEDS

Vaudeville Manager Marries Daughter of P. B. Chase, of Washington

Benjamin F. Keith, the vaudeville magnate, and Ethel Bird Chase, of Washington, were married on Wednesday evening, Oct. 29, on Mr. Keith's yacht, *Nahmeyoke*, lying in the Potomac River, near Washington Barracks. Following the ceremony, Mr. and Mrs. Keith sailed for Miami, Fla., where they will spend the Winter.

The bride is the daughter of Mr. and Mrs. Plimpton B. Chase. Mr. Chase is the former owner of Chase's Theater. The romance dates from a year ago, when Mr. Keith went to Washington to arrange for the purchase of the lease of Chase's Theater. The contract was closed a few weeks ago.

Since then Mr. Keith and Miss Chase have been together frequently. Two weeks ago Miss Chase, who spent the Summer in Maine, Atlantic City, and at her father's Summer home in Ohio, returned to Washington and the marriage arrangements were completed.

The Rev. U. G. B. Pierce, chaplain of the United States Senate and pastor of All Souls' Unitarian Church, performed the ceremony on the Keith yacht.

Following the wedding a supper was given, at which Mr. Keith announced that he had changed the name of his yacht to *Hildebert*, which contains all the letters in Ethel Bird, his wife's given name.

The entire vaudeville world will unite in extending its best wishes to Mr. and Mrs. Keith.

MRS. PANKHURST BOOKED

To Play Three Weeks at the Chicago Palace and Majestic—News of Middle West

CHICAGO, Nov. 14.—Mrs. Pankhurst has been booked for three weeks at the Majestic and the Palace at $5,000 a week. Frederick B. Goldsmith is her personal manager, and he made a deal with Nate Spingold and his brother Harry, for Chicago.

Ed Blondell opens on Association time, Dec. 1, at Springfield, Ill. Johnson, Howard and Lisette have an Association route solid to June 1. Lulu Hunter and Her Musical Bugs are booked until April 1 with the W. V. M. A. The Flying Fishers sail for Europe Nov. 10. Rene Arnold and La France and McNabb open on the Pantages time Nov. 17, booked with J. C. Matthews by James B. McKowen. Willard Hutchinson and company, now featured in Europe, open on Association time in December. John T. Murray opens on Association time on Nov. 10. Jas. Leonard and company in When Caesar Sees Her, open Dec. 7 at Elgin for a twenty weeks' tour.

E. B. MEREDITH.

MANY STARS ON PAT CASEY LIST

Marie Lloyd has placed all her business arrangements in Pat Casey's hands. The Casey agency now has a notable array of stars upon its lists, among them being Kitty Gordon, Ralph Herz, Maclyn Arbuckle, Julian Rose, who is returning in his Hebrew specialty; Nora Bayes, Valeska Suratt, Henry E. Dixey, Florence Holbrook, Mlle. Dazie, Joe Welch, Willa Holt Wakefield and Irving Berlin, as well as all the B. A. Rolfe and William A. Brady vaudeville productions.

Barony, N. Y.

LADDIE CLIFF,
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IN BROOKLYN HOUSES

Edwards's Song Revue is Favorite at Bushwick—Headline Bill at Orpheum

BROOKLYN, Nov. 4.—Patrons of Keith's Orpheum Theater were treated to an exceptionally good bill Oct. 27-Nov. 1. Neptune's Garden, Mr. and Mrs. Jimmy Barrie in The Rube, and Willa Holt Wakefield could easily be classed as headliners. Among the other notable offerings were James Cullen, Robert L. Dailey and company, Harry Tighe and company, Raymond and Caverly.

Gus Edwards and his song revue of 1913 invaded Keith's Bushwick Theater in the coveted position. He was supported by Lillian Boardman and a clever coterie of youngsters. The other offerings were Fredricka Siemons and company, Edwin George, Halley and Noble, Charles and Anna Glockler, and the Five Castillians.

J. LEROY DRUG.

'MILWAUKEE GIRL" GOING ABROAD

"The Girl From Milwaukee," who has been appearing successfully in the big Eastern houses, may soon tour the Continent and England. Her manager, Will Lykens, is negotiating with foreign agents for her appearance in the principal European music halls. "The Girl From Milwaukee" speaks five languages.

VAUDEVILLE NOTES

Roberta and Verera began a 26-week Orpheum tour at St. Paul last week. They have a vocal and juggling act.

Paul Armstrong's comedy playlet, Woman Proposes, recently seen at the Palace and Union Square, has been given bookings in the East.

Pauline, the hypnotist, is reported to be organizing a road vaudeville company.

Cunningham and Marion are scoring in England. They made a hit recently at the London Palace, following Gaby Deslys in A la Carte.

Clara Morton is playing the Orpheum time. She opened in San Francisco recently.

COMING HEADLINERS

Week of Nov. 10—Colonial: Jesse L. Lasky's The Redheads, Wright and Dietrich, Douglas Fairbanks; Alhambra: Cecelia Loftus, Valerie Bergere; Fifth Avenue: Emmet Corrigan; Union Square: Mr. and Mrs. Jimmy Barry; Bronx: Sophie Tucker, Vanderbilt and Moore, Seymour Brown and company; Orpheum: D'Armond and Carter, Cressy and Dayne; Bushwick: Berton Churchill, Laddie Cliff; Victoria: Bessie Wynn, Adele Ritchie.

Week of Nov. 17—Palace: Edna Wallace Hopper; Colonial: Marie Lloyd, Bessie Wynn, Maggie Cline; Alhambra: Lillian Lorraine, Valerie Bergere, Cressy and Dayne; Bronx: Eddie Foy; Victoria: Belle Blanche, Sophie Tucker, Dr. Alexander Irvine; Bushwick: The Purple Lady, Henry Woodruff; Fifth Avenue: Frank Sheridan; Orpheum: Jack Norworth, Lasky's The Redheads.

BREACH IS HEALED

Philadelphia Vaudeville Interests Brought Together by B. F. Keith and A. L. Erlanger

That vaudeville and legitimate managers will be brought into closer and more amicable business relations seems certain since the settlement of the Philadelphia "vaudeville war."

An official statement issued by B. F. Keith, Samuel Nixon, J. Fred Zimmerman, Sr., Fred G. Nixon-Nirdlinger, and J. Fred Zimmerman, Jr., states:

"The vaudeville situation as it stands to-day in Philadelphia has taken on a new turn as far as B. F. Keith, Samuel Nixon, and Fred Zimmerman are concerned. The building of popular-priced vaudeville theaters in Germantown by both Mr. Nixon and Mr. Zimmerman created an unpleasantness between these partners of thirty-three years' standing which has been absolutely wiped out through the influence and co-operation of B. F. Keith. Mr. Nixon's and Mr. Zimmerman's old-time friendship has been renewed, as have their business relations in their legitimate theaters as well as in their vaudeville interests, through Mr. Keith's and A. L. Erlanger's co-operation and liberal business views."

The theaters playing popular-priced vaudeville in Philadelphia under the management of Buck Taylor, representing Mr. Zimmerman, and Fred G. Nixon-Nirdlinger, representing Mr. Nixon, will be booked through the United Booking Offices, through which Mr. Keith books his vaudeville houses and of which institution Mr. Keith is president. Mr. Nixon and Mr. Zimmerman have harmonized their interests in Germantown ably putting their theaters into a partnership arrangement. The vaudeville now playing at the Orpheum will be transferred to the Colonial as soon as it opens, and the Orpheum will play dramatic attractions, stock or popular-priced traveling companies. As both gentlemen are interested in these two houses, it makes no difference to them which house plays vaudeville and which plays any other class of attraction. The same can be said of the Grand Opera House and of the Liberty Theater. Mr. Nixon and Mr. Zimmerman have made an arrangement similar to that in Germantown, with the exception that Mr. Keith will be interested, with Mr. Nixon and Mr. Zimmerman, in the Grand Opera House. Mr. Nixon and his son, Fred Nirdlinger, will have full control of the Nixon Theater in West Philadelphia, and Fred Nirdlinger will also be the general manager of the Grand Opera House. Mr. Zimmerman and his associate, Buck Taylor, will have full control of the Keystone and the Fairmount. All of these theaters will continue to play vaudeville with the exception of the Liberty and the Orpheum, and the two latter will be under Buck Taylor's management.

Mr. Keith will continue the high-class vaudeville at his Chestnut Street Theater, as he has for the past ten years in the present house and prior to that fourteen years in the Bijou, where he made his reputation in Philadelphia as a high-class vaudeville manager. He will also conduct the Allegheny Theater, of which he obtained the lease for the early part of this season and which has responded in patronage to Keith's popular family vaudeville by packed houses from the day it opened. The Penn Theater, which has been booking in the United Booking Offices for the past three years, will continue its business relations as in the past, having just signed a new contract. The South Philadelphia house, the Broadway Theater, has signed a contract to book its attractions through the United Booking Offices.

This insures Philadelphia and all neighboring districts the best of vaudeville. It is the belief of E. F. Albee, who negotiated this deal in Mr. Keith's behalf, that the theatrical-going public of Philadelphia will be greatly benefited by the bringing together and harmonizing of all interests.

"AN EYE FOR AN EYE"

Emmett Corrigan will be seen at the Fifth Avenue theater during the week of Nov. 10, in the playlet, An Eye For An Eye, first done at a Lambs' Club Gambol.

CURRENT BILLS

Fifth Avenue—Minnie Dupree in Carrots, Jack Wilson Trio, Just Half Way, Leo Carrillo, Bison City Four, Creighton Brothers and Belmont, Four Merkle Sisters, Ernie and Ernie, Archie Ouri and Dolly.

Union Square—B. A. Rolfe's The Purple Lady, Margaret Sawtelle Duffy in The Big Surprise, Harry Tate's Motoring, Ines Macauley in The Girl from Child's, Manuel Romaine and Charles Orr, Frank Gordon and Rose Kinley.

Alhambra—Marie Dressler, Paul Morton and Naomi Glass, Trovato, Fisher and Green in The Partners, Edwin George, Williams and Segal, Imhoff, Conn and Coreene, Clara Ballerini, Will and Kemp.

Colonial—Olga Nethersole, first three days, Act 3 of Sapho; last three days in The Last Scene of the Play; Gertrude Vanderbilt and George Moore, Willa Holt Wakefield, Madden and Fitzpatrick, Those French Girls, Howard and Ratcliff, Paul Gordon and Ame Rica.

Palace.—Valeska Suratt in Black Crepe and Diamonds, Rube Marquard and Blossom Seeley in The Suffragette Pitcher, Joseph Jefferson in Poor Old Jim, Gertrude Barnes, Yvette, Volant and his Flying Piano, Franks, Wood and Runes Wyde, Ed. Vinton and Buster, Carl and Lotty.

Bronx.—Gus Edwards's Song Revue, Mr. and Mrs. Jimmie Barry, Dainty Marie, Berton Churchill in There Were Actors Then, James H. Cullen, Mary Elisabeth, Martinetti and Sylvester, Friend and Lesser, the Peers.

Victoria.—The Green Beetle, Harry Kelly and Lee Harrison, Laddie Cliff, Clarice Vance, Arthur Deacon, Hale and Patterson, Mlle. Fatima, Exposition Four, Melville and Higgins, Ashley and Canfield, Violinsky, Lenzy Haskell, Saunders and Cameron, Great Marco, Terry and Frank, Pauletta, the Half Woman.

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FAVORITE COMING HOME

Helena Frederick, Homesick for America, Returns After English Success

After a year's sojourn in England, Helena Frederick is due to reach New York on Nov. 13. The first ten weeks in England were given to the concert platform, after which Miss Frederick entered the "halls" in The Audition, a farce with music. During the last two weeks of this engagement, which closed Oct. 20, Miss Frederick produced a new comedy with music by Sewell Collins. The act made such a tremendous success that negotiations were at once begun for a new tour and the contracts drawn up, but Miss Frederick was very homesick and postponed the tour until August, 1914. The new Sewell Collins act, especially written for Miss Frederick, is said to give ample scope for her talents and beautiful voice. It will no doubt be the vehicle in which she will appear here. Miss Frederick's press clippings show her popularity with the English public. Her new playlet will doubtless be as popular on Broadway as on the Strand in London.

WOODS'S GERMAN THEATERS SUCCEED

Upon his return from Europe last week, Al. H. Woods, the producer, announced that his vaudeville ventures in Germany are meeting with decided success. Mr. Woods now has a string of thirty theaters.

The producer plans to extend his vaudeville circuit through France and Austria-Hungary before the first of the year. Annette Kellermann will make her first Berlin appearance at Mr. Woods's Palace of Varieties.

Mr. Woods will return to Europe in January to look after his interests.

JAMES RICE KILLED BY TRUCK

James Rice, for many years a member of the acrobatic team of Rice and Prevost, was run down and killed by an auto truck at Fifty-third Street and Eighth Avenue on Oct. 30.

The body, unidentified, was removed to the Bellevue Morgue. Later Rice was missed and his brother John, also an acrobat and a member of the team of Rice and Ladell, after reading in a newspaper of the accident, went to the morgue. There the body was identified.

DANCERS LEAVING VAUDEVILLE

Bankoff and Girlie, whose whirlwind turkey trotting scored recently at the Palace theater, have been signed by Charles Frohman for The Doll Girl. They joined the cast this week.

McCUTCHEON IN NEW DANCE ACT

Wallace McCutcheon, last week at the Palace with Missie Hajos, will appear at the Victoria during the week of Nov. 17 with a new dancing partner, Vera Maxwell.

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MARTIN BECK MAKES DENIAL

Martin Beck has issued a denial to the rumor that he has sold, or intends to sell, his interest in the Palace or other New York houses. Mr. Beck also states that the most friendly relations exist between him and the officials of the United Booking offices and the Orpheum circuit. The interests, he states, are getting closer together.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABELES, Edward, Co.: Shea's, Buffalo; Shea's, Toronto, 10-15; Grand, Syracuse, 17-22.
ABINGDON, W. L., Co.: Orph., Sioux City; Orph., Des Moines, 10-15.
ADAMS, Billy and Edith: National, Boston; Colonial, Norfolk, Va., 10-15.
AGOUSTS, The: 44th St. Music Hall, N.Y.C., 27—indef.
ALDRIDGE, Arthur: Palace, Chgo.; Columbia, St. Louis, 9-15.
ALEX Three: Keith's, Cinti.; Keith's, Indianapolis, 10-15; Keith's, Louisville, 17-22.
ALEXANDER and Scott: Lyric, Birmingham, Ala.
ALEXANDER Brothers: Poli's, Hartford; Poli's, New Haven, 10-15.
ALLEN, Frederick, Co.: Orph., Minneapolis; Orph., Duluth, 9-15.
ALPHA Sextette: Pantages, Edmonton, Can., 17-22.
ALPINE Troupe: Temple, Detroit, 10-15; Temple, Rochester, 17-22.
AMERICAN Dancers, Six: Keith's, Cinti.; Keith's, Indianapolis, 10-15; Forsythe, Atlanta, 17-22.
ANGEL, Lou: Orph., Winnipeg; Orph., Regina, 10, 11; Sherman Grand, Calgary, 12, 13; Empire, Edmonton, 14, 15.
ANKER Brothers: Orph., Los Angeles, 10-15.
ANTHELM, Harry: Wilson, Chgo.; Willard, Chgo., 10-16; Lyric, Indianapolis, 17-22.
APOLLO'S Circus: Temple, Detroit; Temple, Rochester, 10-15; Shea's, Buffalo, 10-15.
APOLLO Trio: Temple, Detroit, 10-15.
ARCADIA: Keith's, Cinti., 17-22.
ARCO Brothers: Orph., Oakland, 9-15.
ARENERA and Victor: Orph., New Orleans.
ARMSTRONG and Clark: Orph., Portland.
ARTHURS, Three: Hipp., Cleveland; Lyric, Richmond, Va., 10-15.
ASHLYN, Belle, Co.: Orph., Spokane; Orph., Seattle, 10-15.
ATHLETAS, Four: Orph., Oakland; Orph., Sacramento, 9-12; Orph., Stockton, 13-15.
AUSTRALIAN Boy Scouts: Palace, Chgo.; Columbia, St. Louis, 9-15; Orph., Memphis, 17-22.
AVON Comedy Four: Grand, Syracuse; Shubert, Utica, 10-15.
AXTELLE, Hopkins, Co.: Temple, Rochester; Dominion, Ottawa, Can., 10-15.
AZARD Brothers: Proctor's, Newark; Colonial, N.Y.C., 10-15.
BAKER, Belle: Keith's, Phila.; Lyric, Richmond, Va., 10-15.
BALL and West: Orph., Harrisburg; Maryland, Balto., 17-22.
BALL, Ray Raymore: Hipp., Cleveland; Keith's, Washington, 10-15.
BALLERINA, Clara: Alhambra, N.Y.C.; Proctor's, Newark, 10-15.
BALLET Classique: Keith's, Indianapolis.
BARDS, Four: Shea's, Toronto; Union Sq., N.Y.C., 10-15.
BARKER, Ethel Mae: Shea's, Buffalo, 10-15; Shea's, Toronto, 17-22.
BARNARD, Sophie: Orph., Winnipeg; Orph., Regina, 10, 11; Sherman Grand, Calgary, 12, 13; Empire, Edmonton, 14, 15.
BARNES, Gertrude: Palace, N.Y.C.
BARNES Stuart: Orph., Seattle; Orph., Portland, 10-15.
BARRON, Jean: Colonial, Norfolk, Va., 17-22.
BARRY and Wolford: Columbia, St. Louis; Orph., Memphis, 9-15.
BARRY, Mr. and Mrs. Jimmy: Bronx, N.Y.C.; Union Sq., N.Y.C., 10-15.
BARTHOLDI'S Birds: Orph., Minneapolis; Orph., Duluth, 9-15.
BARTON, Sam: Proctor's, Newark, 10-15.
BARTLING, Anita: Temple, Detroit, 17-22.
BARTOS, Three: Shea's, Buffalo; Shea's, Toronto, 10-15.
BAYES, Nora: Palace, Chgo.; Columbia, St. Louis, 9-15.
BEANOS, The: Grand, Pittsburg.
BEAUMONT and Arnold: Maryland, Balto., 17-22.
BEAUX Arts: Orph., Spokane, 10-15.
BEAUTY Is Only Skin Deep: Maryland, Balto.; Keith's, Washington, 10-15.
BELL, Digby: Grand, Pittsburgh, 10-15; Keith's, Cinti., 17-22.
BELL Family: Orph., Omaha; Orph., Sioux City, 9-15.
BELLECLAIRE and Herman: Orph., Des Moines; Orph., Omaha, 10-15.
BELLES of Seville: Keith's, Lowell, Mass., 10-15.
BENDER, Blanche: Palace, N.Y.C.
BERGERE, Valerie: Keith's, Providence; Alhambra, N.Y.C., 10-15.
BERNARD, Sam: 44th St. Music Hall, N.Y.C., 27—indef.
BERRA, Mabel: Poli's, Hartford, 10-15.
BESSON, Madame, Co.: Keith's, Indianapolis; Keith's, Columbus, 10-15.
BIG City Four: Maj., Milwaukee; Keith's, Columbus, 10-15; Keith's, Toledo, 17-22.
BIGLOW, Campbell and Bayda: Dominion, Ottawa, Can.
BIMBOS: Keith's, Boston, 10-15.
BINNS and Burke: Temple, Detroit, 10-15; Temple, Rochester, 17-22.
BINNS, Binns and Binns: Columbia, St. Louis; Orph., Memphis, 9-15.
BISON City Four: Fifth Ave., N.Y.C.
BISPHAM, David: Shea's, Toronto; Hipp., Cleveland, 17-22.
BISSET and Scott: Temple, Detroit; Temple, Rochester, 10-15; Shea's, Buffalo, 17-22.
BLAISDELL, Louis: Glens Falls, N.Y., Nov. 3-6; Saratoga 8-8, Albany 10-15, Long Branch, N. J., 17-22.
BLANK Family: Orph., Portland.
BLESSINGS, The: Maj., Milwaukee; Maj., Chgo., 9-15.
BLONDELL, Ed., Co.: Orph., St. Paul; Maj., Chgo., 9-15.
BOHEMIAN Three: Orph., New Orleans.
BOLLINGER and Reynolds: Sherman Grand, Calgary, 5, 6; Empire, Edmonton, 7, 8.
BOUDINI Brothers: Orph., Duluth; Orph., St. Paul, 10-15.
BOWERS, Fred, Co.: Keith's, Providence; Temple, Detroit, 10-15; Temple, Rochester, 17-22.
BOWERS, Walters and Crooker: Bushwick, B'klyn.
BRADS, The: Orph., St. Paul; Orph., Winnipeg, 10-15.
BRICE and Gonne: Keith's, Phila.
BRICE, Fannie: Temple, Rochester.
BRISCOE, Olive: Shea's, Toronto, 10-15.
BRONSON and Baldwin: Keith's, Phila.; Keith's, Washington, 10-15.
BROWN and Neuman: Orph., Los Angeles.
BROWN, Seymour, Co.: Orph., B'klyn; Bronx, N.Y.C., 10-15.
BROUGHTON and Turner: Proctor's, Newark, 17-22.
BRYAN, Sumner, Co.: Orph., Montreal, 10-15.
BUCKLEY'S Animals: Orph., Denver; Orph., Lincoln, Neb., 9-15.
BURKE, John and Mae: Shea's, Toronto; Temple, Hamilton, 10-15.
BURKE, Juggling: Dominion, Ottawa.
BURKHART and White: Orph., Savannah, Ga., 13-15.
BURLEY and Burley: Hipp., Cleveland; Keith's, Cinti., 10-15; Keith's, Indianapolis, 17-22.
BURNHAM and Irwin: Maj., Chgo.; Maj., Milwaukee, 9-15.
CAIRO: Bushwick, B'klyn, 10-15.
CAMERON and O'Connor: Proctor's, Newark; Grand, Pittsburgh, 17-22.
CANFIELD and Ashley: Victoria, N.Y.C.
CANTWELL and Walker: Orph., B'klyn; Keith's, Boston, 10-15.
CARILLO, Leo: Fifth Ave., N.Y.C.
CARLTONS, Two: Orph., Spokane; Orph., Seattle, 9-15.
CAUPOLICAN, Chief: Maj., Chgo., 9-15; Keith's, Toledo, 17-22.
CHAMBERLAINS, The: Keith's, Indianapolis; Keith's, Louisville, 10-15.
CHALDEN, Catherine, Co.: Orph., Harrisburg, Pa., 10-15.
CHIP and Marble: Orph., Frisco; Orph., Oakland, 9-15.
CHRISTINA, Miss: 44th St. Music Hall, N.Y.C., 27—indef.
CHUNG Hwa Four: Orph., Spokane, 9-15.
CHURCHILL, Berton, Co.: Bronx, N.Y.C.; Bushwick, B'klyn, 10-15.
CLARK and Hamilton: 44th St. Music Hall, N.Y.C., 27—indef.
CLARK and Verdi: Colonial, N.Y.C.
CLARKE, Wilfred, Co.: Keith's, Louisville, Ky.; Orph., Memphis, 9-15.
CLAYTON, Una, Co.: Bronx, N.Y.C.; Keith's, Washington, 17-22.
CLIFF, Laddie: Colonial, N.Y.C.; Bushwick, B'klyn, 10-15; Grand, Syracuse, 17-22.
CLINE, Maggie: Colonial, N.Y.C., 17-22.
CLOWNLAND: Poli's, Hartford; Poli's, New Haven, 10-15.
COGHLAN, Rosalind: Orph., Oakland; Orph., Sacramento, 9-12; Orph., Stockton, 13-15.
COLE and Denahy: Proctor's, Newark.
COLLEGIANS, Three: Orph., Frisco, 9-15.
COLLINS and Wappman: Orph., Tampa, 10-15.
CONCHAS, Paul: Orph., Des Moines; Orph., Sioux City, 9-15.
CONLEY and Webb: Orph., Birmingham, Ala., 10-15; Forsythe, Atlanta, 17-22.
CONLIN, Ray: Forsythe, Atlanta.
CONLIN, Steele and Carr: Orph., Frisco; Orph., Oakland, 9-15.
CONNOLLY and Weinrich: Fifth Ave., N.Y.C.
CONROY and Models: Sherman Grand, Calgary, 5, 6; Empire, Edmonton, 7, 8.
CONWAY and Leland: Maryland, Balto., 17-22.
COOK, Joe: Indianapolis; Temple, Hamilton, Can., 10-15.
CORELLI and Gillette: Orph., Winnipeg; Orph., Regina, 10, 11; Sherman Grand, Calgary, 12, 13; Empire, Edmonton, 14, 15.
CORRIGAN, Emmett, Co.: Fifth Ave., N.Y.C., 10-15.
COUNTISS, Catherine: Orph., Des Moines; Orph., Winnipeg, 9-15.
COVERDALE and Dell: Fifth Ave., N.Y.C., 10-15.
CRAWFORD, Clifton: Maryland, Balto.
CREIGHTONS and Belmont: Fifth Ave., N.Y.C.
CRESSY and Dayne: Orph., B'klyn, Nov. 10-15; Alhambra, N.Y.C., 17-22.
CULLEN, James: Bronx, N.Y.C.; Grand, Syracuse, 10-15; Temple, Detroit, 17-22.
CUNNINGHAM and Marion: Royal, Edinburg, Scot.; Hipp., Liverpool, Eng., 10-15; Hipp., Birmingham, 17-22.
CUTTYS, Three: Orph., Seattle; Orph., Portland, 10-15.
DAILEY, Robert, Co.: Keith's, Boston; Bronx, N.Y.C., 10-15.
DAKOTA Jack Trio: Dominion, Ottawa, Can.; Temple, Hamilton, 10-15.
DALY, Vinie: Fifth Ave., N.Y.C.
DAMMAN, Carl, Troupe: Orph., Birmingham, Ala., 10-15.
DANCE Reveries: Orph., Oakland; Orph., Sacramento, 9-12; Orph., Stockton, 13-15.
DANIELS and Conrad: Poli's, Worcester, Mass.; Bushwick, B'klyn, 10-15.
DARE Brothers: Keith's, Providence; Orph., Montreal, 10-15.
D'ARMOND, Isabelle: Bushwick, B'klyn.
DARRELL and Conway: Orph., Salt Lake City, 9-15.
DARTS, Daring: Maj., Chgo.
DAVIS, C. Fielding: Pittsfield, Mass., 8-9.
DAVIS, Edwards, Co.: Orph., St. Paul.
DAZIE, Mlle.: Orph., Seattle; Orph., Portland, 9-15.
DE COE, Harry: Keith's, Phila.
DEELEY, Ben, Co.: Orph., B'klyn; Bronx, N.Y.C., Nov. 10-15.
DE LESS Troupe: Poli's, Worcester, Mass.
DE LESSIO: Fifth Ave., N.Y.C., 10-15.
DE LISLE, Juggling: Dominion, Ottawa, Can., 10-15.
DELMORE and Lee: Grand, Pittsburgh; Grand, Syracuse, 10-15; Orph., Harrisburg, Pa., 17-22.
DELMORE and Light: Orph., Denver.
DE MAR, Grace: Keith's, Cinti.; Grand, Pittsburgh, 10-15.
DEMAREST and Chabot: Keith's, Columbus; Keith's, Indianapolis, 10-15; Keith's, Cinti., 17-22.
DEMEREL, George: Orph., Kansas City; Orph., Omaha, 9-15.
DE VINE and Williams: Orph., Minneapolis; Orph., Duluth, 9-15.
DE VORA, Harvey, Trio: Orph., Montreal.
DIAMOND and Brennan: Forsythe, Atlanta; Lyric, Richmond, 10-15; Keith's, Washington, 17-22.
DIAZ'S Monkeys: Keith's, Toledo.
DICKINSON, Rube: Orph., Omaha; Orph., Sioux City, 9-15.
DIENUS and Baraban: Jardin de Danse, N.Y.C.—indef.
DINEHART and Heritage: Fifth Ave., N.Y.C.
DIXONS, Three: Orph., Birmingham, Ala., 10-15; Forsythe, Atlanta, 17-22.
DOLCE Sisters: Orph., St. Paul; Orph., Winnipeg, 9-15.
"DON," Talking Dog: Orph., B'klyn; Bronx, N.Y.C., Nov. 10-15.
DOOLEY and Sayles: Lyric, Birmingham, Ala., 10-15.
DOOLEY, Jed and Ethel: Alhambra, N.Y.C., Nov. 10-15; Maryland, Balto., 17-22.
DOUBLE Cross: Lyric, Richmond, Va., 10-15.
DOYLE, Major: Poli's, Hartford.
DRESSLER, Marie: Alhambra, N.Y.C.; Shea's, Buffalo, 10-15.
DUFFY and Lorens: Shea's, Buffalo; Shea's, Toronto, 10-15.
DU For Trio: Orph., Omaha; Orph., Kansas City, 9-15.
DUNCAN, A. O.: Orph., Jacksonville, Fla., 10-15.
DUNFEE, Josephine: Keith's, Prov., 10-15.
DUNMORE, Evelyn: Bushwick, B'klyn.
DUPREE and Dupree: Orph., Spokane; Orph., Seattle, 9-15.
DUPREE, Minnie: Fifth Ave., N.Y.C.
DUPREZ, Fred; Orph., Montreal; Orph., Harrisburg, Pa., 10-15; Keith's, Wash., 17-22.
ELECTRICAL Venus: Franklin, La Porte, Ind., 3-5; Phoenix, La Porte, 6-9.
ELIZABETH, Mary: Bronx, N.Y.C.; Orph., B'klyn, 10-15; Keith's, Wash., 17-22.
ELLIOTT and Mapes: Family, Moline, Ill., 6-9; Family, Clinton, Ia., 10-12; Hipp., Peoria, Ill., 13-16.
ELLISONS, The: Orph., Frisco, 9-15.
ELSEY Sisters: Dominion, Ottawa, Can.; Temple, Hamilton, 10-15.
ELWYN, Mr. and Mrs. David: Bijou, Woonsocket, R. I., 3-5; Lyric, Pawtucket, 6-8; Lyceum, New London, Conn., 10-12; Sterling, Derby, 13-15; Taylor Opera House, Danbury, 17-19.
EMPIRE Comedy Four: Poli's, Worcester, Mass.; Poli's, New Haven, 10-15.
ERNIE and Ernie: Fifth Ave., N.Y.C.
EVANS, Charles E., Co.: Maj., Milwaukee.
EUGENE, Carl: Keith's, Toledo; Keith's, Columbus, 10-15; Hipp., Cleveland, 17-22.
FARBER Girls: Keith's, Washington; Bushwick, B'klyn, 10-15.
FEIS Trio: Orph., Duluth; Orph., St. Paul, 9-15.
FIDDLER and Shelton: Orph., Minneapolis; Orph., Sioux City, 9-15.
FISHER and Green Co.: Alhambra, N.Y.C.; Poli's, New Haven, 10-15.
FISHER, Mr. and Mrs. Perkins: Unique, Minneapolis; Empress, St. Paul, 10-15; Empress, Winnipeg, 17-22.
FITZGIBBON, Bert: Orph., Kansas City, 9-15.
"FIXING the Furnace": Orph., Portland.
FLANAGAN and Edwards: Orph., Kansas City; Orph., Des Moines, 9-15.
FLETCHER, Charles L.: Keith's, Columbus, 17-22.
FLORELLE, Prince: Keith's, Columbus, 10-15.
FLORENTINE Singers: Keith's, Columbus; Shea's, Toronto, 10-15.
FOX and Daily: Orph., Portland.
FOY, Eddie: Bushwick, B'klyn; Keith's, Prov., 10-15; Keith's, Indianapolis, 17-22.
FRANCIS, Adeline: Forsythe, Atlanta, 10-15.
FRANKLIN, Irene: Orph., Duluth; Maj., Chgo., 9-15.
FRANZESKA, Jeanette: Salt Lake City; Orph., Denver, 9-15.
FRAWLEY and Hunt: Forsythe, Atlanta; Orph., Savannah, Ga., 10-12; Lyric, Birmingham, Ala., 17-22.
FRED and Albert: Orph., Seattle; Orph., Portland, 9-15.
FREEMAN and Dunham: Grand, Pittsburgh; Keith's, Louisville, 17-22.
FRIEND and Lesser: Bronx, N.Y.C.
FROSINI: Orph., Salt Lake City; Orph., Denver, 9-15.
GABRIEL, Master, Co.: Orph., St. Paul; Shea's, Buffalo, 10-15; Shea's, Toronto, 17-22.
GALLAGHER and Carlin: Sherman Grand, Calgary, 5, 6; Empire, Edmonton, 7, 8.
GARDINER Three: Keith's, Washington; Shubert's, Utica, 10-15.
GEIGER, John: Temple, Detroit, 10-15; Temple, Rochester, 17-22.
GENARO and Bailey: Orph., Portland.
GEORGE, Edwin: Alhambra, N.Y.C.; Bronx, N.Y.C., 10-15.
GEORGETTE: Orph., Denver.
GERMAINE, Herbert, Trio: Poli's, Scranton, 10-15.
GILLETTE'S Animals: Hipp., Cleveland, 10-15; Keith's, Toledo, 17-22.
GIRL from Milwaukee: Maryland, Balto., 17-22.
GIRL, The: Keith's, Cinti., 10-15; Temple, Detroit, 17-22.
GLASER, Lulu, Co.: Orph., Sacramento, 2-5; Orph., Stockton, 6-8; Orph., Los Angeles, 9-15.
GOLDEN, Claude: Poli's, Wilkes-Barre, Pa.; Poli's, Scranton, 10-15; Poli's, New Haven, Conn., 17-22.
GOLDEN, Horace, Co.: Orph., Minneapolis, 9-15.
GOLDSMITH and Hoppe: Keith's, Phila., Nov. 10-15; Fifth Ave., N.Y.C., 17-22.
GOLEMAN'S European Novelty: Columbia, St. Louis, 9-15.
GORDON Highlanders: Orph., Altoona, Pa., Nov. 3-5; Orph., Johnstown, 6-8; Orph., Allentown, 10-12; Orph., York, 13-15.
GORDON, Bobbie: Orph., Salt Lake City, 9-15.
GORDON and Rice: Orph., B'klyn; Grand, Syracuse, 10-15.
GORMLEY and Gaffney: Keith's, Columbus; Hipp., Cleveland, 10-15; Orph., Altoona, Pa., 17-19; Orph., Johnstown, 20-22.
GRANT and Hoag: Keith's, Toledo, 10-15; Hipp., Cleveland, 17-22.
GRANVILLE, Bernard: Keith's, Boston; Poli's, New Haven, 10-15.
GRANVILLE, Taylor, Co.: Orph., Spokane, 9-15.
GREEN, Ethel: Temple, Detroit; Temple, Rochester, 10-15; Shea's, Buffalo, 17-22.
GRIFFIN, Gerald: Stratford, Eng.; Finsbury Park, 17-22; Liverpool, Dec. 1-7.
GROMWELLS, The: Palace, Chgo.
GUERO and Carmen: Orph., Harrisburg, Pa.
GYGI: Maryland, Balto.
HAINES, Robert T., Co.: Keith's, Phila.; Maryland, Balto., 17-22.
HAL and Francis: Orph., Harrisburg, Pa., 10-15.
HAMIL, Fred, Co.: Orph., Sioux City; Orph., St. Paul, 9-15.
HANDERS and Millias: Orph., Sioux City; Orph., Lincoln, Neb., 9-15.
HANLON and Clifton: Dominion, Ottawa, Can., 10-15.
HANLON and Hanlon: Orph., Winnipeg; Orph., Regina, 10, 11; Sherman Grand, Calgary, 12, 13; Empire, Edmonton, 14, 15.
HANLON, Dean and Hanlon: Grand, Syracuse, 17-22.
HARCOURT, Daisy: Proctor's, Newark, 17-22.
HARKINS, O'Brien and McCormick: Maryland, Balto., Nov. 10-15.
HARVEYS, Four: Grand, Pittsburgh, 10-15; Keith's, Cinti., 17-22.
HASTINGS, Fred: Temple, Hamilton, Can., 10-15.
HAWKINS, Lew: Orph., Duluth; Orph., Winnipeg, 9-15.
HAYES, Brent: Orph., Memphis; Orph., New Orleans, 9-15.
HAYES, Ed.: Keith's, Boston, 10-15; Keith's, Indianapolis, 17-22.
HAYWARD, Harry; Orph., Phila.; Allegheny, Phila., 10-15; Liberty, Phila., 17-22.
HAYWORTHS, Musical: Hipp., Kansas City; Hipp., Topeka, Kan., 10-12; Peoria, Ill., 17-22.
HAZZARD, Jack: Orph., Spokane; Orph., Seattle, 9-15.
HEATHER, Jose: Poli's, Hartford.
HEDDERS, Three: Grand, Syracuse; Keith's, Columbus, 17-22.
HELEN, Baby: Temple, Hamilton.
HENNINGS, John and Winnie: Poli's, New Haven; Fifth Ave., N.Y.C., 10-15.
HENRY and Francis: Keith's, Portland, Me., 10-15; Colonial, Norfolk, Va., 17-22.
HERBERT and Goldsmith: Victoria, N.Y.C., 10-15; Grand, Syracuse, 17-22.
HERBERT'S Dogs: Keith's, Louisville, Ky.; Grand, Pittsburgh, 10-15; Keith's, Cinti., 17-22.
HERMAN, Doctor: Maj., Chgo.
HERZOG'S Horses: Grand, Pittsburgh; Keith's, Cinti., 10-15.
HESS Sisters: Maj., Milwaukee; Temple, Detroit, 10-15; Temple, Rochester, 17-22.
HEUMAN Trio: Orph., Salt Lake City, 9-15.
HICKEY Brothers, Three: Keith's, Phila.; Victoria, N.Y.C., 10-15.
HINES and Fox: Keith's, Indianapolis; Keith's, Louisville, 10-15; Shea's, Buffalo, 17-22.
HOEY and Lee: Orph., Salt Lake City; Orph., Denver, 9-15.
HOLMES, Taylor: Orph., Omaha, 9-15.
HOUSE that Jack Built: Poli's, Worcester, Mass., 10-15.
HOUSE Warmers: Colonial, Norfolk, Va.
HOWARD and Lawrence: Hipp., Cleveland, 17-22.
HOWARD and Ratcliffe Co.: Colonial, N.Y.C.; Grand, Syracuse, 10-15; Hipp., Cleveland, 17-22.
HOWARD and Yost: Dominion, Ottawa, Can.; Orph., Montreal, 10-15.
HOWARD'S Ponies: Orph., Montreal; Dominion, Ottawa, 10-15.
HOYT'S Minstrels: Grand, Pittsburgh, 10-15.
HUFFORD and Chain: Palace, N.Y.C.; Temple, Detroit, 10-15; Temple, Rochester, 17-22.
HUGHES, Mrs. Gene, Co.: Temple, Rochester; Poli's, Scranton, 10-15; Grand, Pittsburgh, 17-22.
HUNTING and Francis: Columbia, Grand Rapids, 10-15.
HUSSEY and Lee: Shea's, Toronto; Poli's, Worcester, Mass., 10-15.
"I SHOULD Worry": Kenosha, Wis., 7-9; Freeport, Ill., 10-12; Elgin 13-15, Aurora 16-19.
ICELANDIC Troupe: Forsythe, Atlanta; Lyric, Birmingham, Ala., 10-15.
IDANIAS, Five: Orph., B'klyn, Nov. 10-15; Colonial, N.Y.C., 17-22.
IMHOFF, Conn and Corinne: Alhambra, N.Y.C.; Maryland, Balto., 10-15.
INGE, Clara: Keith's, Providence.
INGLISS and Redding: Keith's, Phila., Nov. 10-15.
ISMED: Shubert's, Utica, N.Y.; Orph., B'klyn, 10-15; Keith's, Indianapolis, 17-22.
JANIS, Elsie, Trio: Orph., New Orleans.
JARVIS, Sidney, and Virginia Dare: Maryland, Balto.
JASPER: Fifth Ave., N.Y.C., 17-22.
JEFFERSON, Joe: Palace, N.Y.C.; Poli's, New Haven, 10-15.
JENNINGS and Smith: Shea's, Buffalo; Shea's, Toronto, 10-15.
JENNINGS, Jewell and Barton: Orph., Jacksonville, Fla., 10-15.
JETERS and Rowers: Shea's, Toronto.
JOHNS, Little: Keith's, Phila., Nov. 10-15.
JOHNSON, Martin: Orph., St. Paul.
JONES and Sylvester: Keith's, Boston, Nov. 10-15.
JORDON Trio: Shea's, Buffalo, 10-15; Shea's, Toronto, 17-22.
JUNGMAN Family: Orph., Salt Lake City, 9-15.
"JUST Half Way": Fifth Ave., N.Y.C.; Keith's, Phila., 10-15.
KALMER Co.: Poli's, Hartford, 10-15.
KAUFMANN Brothers: Keith's, Phila., Nov. 10-15.
KEAN, J. W., Co.: Keith's, Lowell, Mass., 10-15.
KEATONS, Three: Lyric, Richmond, Va., 10-15; Lyric, Birmingham, Ala., 17-22.
KELLER and Keller: Orph., Harrisburg, Pa., 10-15.
KEENAN, Frank: Columbia, St. Louis.
KENNEDY, Jack, Co.: Orph., Denver; Orph., Lincoln, 10-15; Orph., Kansas City, 17-22; Orph., Des Moines, 24-26.
KENNEDY and Rooney: Orph., Spokane, 9-15.
KENNY, Nobody and Platt: Orph., Kansas City; Orph., Des Moines, 9-15.
KENT, S. Miller, Co.: Orph., Frisco, 9-15.
KETARO Four: Orph., Portland.
KID Kabaret: Orph., Minneapolis; Orph., Duluth, 9-15.
KIDDER, Kathryn: Orph., Frisco, 2-15.
KIMBERLY and Mohr: Orph., Harrisburg, Pa., 10-15.
KING and Brown: Lyric, Elgin, Ill., 9-12; Maj., Aurora, 13-15.
KIRKE and Fogarty: Orph., Omaha; Orph., Minneapolis, 9-15.
KLUTING'S Animals: Orph., Sacramento, 2-5; Orph., Stockton, 6-8; Orph., Los Angeles, 9-15.
KRAMER and Morton: Forsythe, Atlanta; Orph., Jacksonville, Fla., 10-15; Lyric, Birmingham, Ala., 17-22.
LAMBERT and Ball: Orph., Los Angeles, 2-15.
LANCTON, Lucier, Co.: Proctor's, Newark, 17-22.
LANE and O'Donnell: Orph., Minneapolis, 9-15.
LANGDONS, The: Orph., Los Angeles.
LA TOY Brothers: Orph., Spokane, 9-15.
LAUBE, Max: Temple, Rochester; Fifth Ave., N.Y.C., 17-22.
LA VALERA and Stokes: Maj., Milwaukee, 9-15.
LA VAN Three: Temple, Rochester; Keith's, Toledo, 10-15; Grand, Pittsburgh, 17-22.
LA VIER: Orph., Sacramento, Nov. 2-5; Orph., Stockton, 6-8.
LAW, Walter, Co.: Forsythe, Atlanta, 17-22.
LAWN Party, The: Orph., Los Angeles.
LEAN, Cecil: Orph., B'klyn.
LEIPSIG: Orph., Memphis; Orph., New Orleans, 9-15.
LEITZEL and Jeannette: Bushwick, B'klyn; Bronx, N.Y.C., 10-15; Fifth Ave., N.Y.C., 17-22.
LE GROHS, Four: Shubert's, Utica, N.Y.
LENNETT and Wilson: Orph., Duluth; Orph., Winnipeg, 9-15.
LEON, Dazie: Orph., Des Moines; Orph., Duluth, 9-15.
LEONARD and Russell: Palace, Chgo.; Maj., Milwaukee, 9-15.
LE ROY, Talma and Bosco: Hipp., Cleveland; Keith's, Cinti., 10-15; Temple, Detroit, 17-22.
LE ROY, Wilson and Tom: Poli's, New Haven.
LES Yost: Orph., Minneapolis; Orph., Duluth, 9-15.
LESTER, Harry B.: Bushwick, B'klyn.
LEVY, Bert: Sherman Grand, Calgary, 5, 6; Empire, Edmonton, 7, 8.
LEVEY, Ethel: Keith's, Phila.
LEWIS and Dody: Keith's, Columbus, 10-15; Grand, Syracuse, 17-22.
LEWIS and McCarty: Orph., Seattle; Orph., Portland, 9-15.
LEWIS and Norton: Empress, Tacoma, Wash.; Empress, Portland, 10-15; Empress, Frisco, 23-29.
LIBBY, Great: Shea's, Toronto, 17-22.
LIBONITI: Temple, Detroit, 17-22.
LINDSAY, Fred: Maj., Milwaukee.
LINTON and Lawrence: Poli's, Scranton, Pa., 10-15.
LITTLE Parisienne: Orph., Salt Lake City; Orph., Denver, 9-15.
LLOYD and Whitehouse: Sherman Grand, Calgary, 5, 6; Empire, Edmonton, 7, 8.
LLOYD, Marie: Orph., Winnipeg, 9-15; Colonial, N.Y.C., 17-22.
LOCKETT and Waldron: Colonial, N.Y.C.
LOFTUS, Cecelia: Colonial, N.Y.C.; Alhambra, N.Y.C., 10-15.
LOLO: Dominion, Ottawa, Can.; Poli's, Scranton, Pa., 10-15.
LO Mario: Temple, Rochester; Orph., Montreal, 10-15; Colonial, N.Y.C., 17-22.
LORNA and Toots Pounds: Orph., Winnipeg; Orph., Regina, 10, 11, Sherman Grand,

Calgary, 12, 13; Empire, Edmonton, 14, 15.
LORRAINE, Lillian: Orph., B'klyn.
LOVE and Wilbur: Orph., B'klyn.
LOVE in the Suburbs: Hipp., Cleveland, 10-15.
LOYAL, Sylvia and Pierrot: Orph., Memphis; Orph., New Orleans, 9-15.
LUBINS, Three: Colonial, Erie, Pa., 10-15.
LUCAS, Jimmie: Keith's, Cinti., 10-15.
LYNCH and Zeliar: Orph., B'klyn.
LYONS and Yosco: Orph., Spokane, 9-15.
MACART and Bradford: Poli's, New Haven; Poli's, Hartford, 10-15.
MACK and Orth: Orph., Oakland; Orph., Sacramento, 9-12; Orph., Stockton, 13-15.
MACK and Williams: Orph., Sioux City; Columbia, St. Louis, 9-15.
MACK, Willard, and Marjorie Rambeau: Orph., Denver.
MADCAPS, Eight: Colonial, Erie, 10-15.
MADDEN and Fitzpatrick: Colonial, N.Y.C.; Bronx, N.Y.C., Nov. 10-15.
MADISON and Nugent: Colonial, Chgo., 6-9; Lyric, Indianapolis, 10-15.
MAJESTIC Musical Four: Poli's, Hartford, 10-15.
MAJIARES: Lyric, Birmingham, Ala., 10-15.
MANN, Sam, Co.: Maj., Chgo.; Maj., Milwaukee, 9-15; Keith's, Columbus, 17-22.
MANNE and Bell: Poli's, Hartford.
MANNING, Moore and Armstrong: Orph., Kansas City; Orph., Sioux City, 9-15.
MANZER and Palzar: Maryland, Balto.
MARIE, Dainty: Bronx, N.Y.C.; Colonial, N.Y.C., Nov. 10-15.
MARINI, Mlle. and Ballet: Maj., Chgo., 9-15.
MARLO Trio: Orph., Des Moines.
MARQUAD, Rube: Palace, N.Y.C.
MARTHA, Mlle.; Orph., Des Moines, 9-15.
MARTELLS, Five: Lyric, Birmingham, Ala.
MARTIN and Johnson: Orph., Duluth, 9-15.
MARTIN, Betty: Jardin de Danse, N.Y.C.—indef.
MARTINETTI and Sylvester: Bronx, N.Y.C.
MARTINI and Fabrini: Colonial, N.Y.C., Nov. 10-15.
MASON and Murray: Fifth Ave., N.Y.C.
MATILDA and Elvira: Orph., Tampa, 10-15.
MAURICE and Florence Walton: Victoria, N.Y.C.
MAXINE Brothers and Bobby: Palace, Chgo.; Maj., Milwaukee, 9-15.
MAYHEW and Taylor: Orph., Sioux City; Orph., St. Paul, 9-15.
McBANS, The: Temple, Rochester; Shea's, Toronto, 10-15.
McCONNELL and Simpson: Shea's, Buffalo, 17-22.
McCORMACK and Wallace: Keith's, Lowell, Mass.; Poli's, Hartford, 10-15.
McCORMICK and Irving: Shubert, Utica, N. Y.
McCULLOUGH, Carl: Orph., Denver; Orph., Lincoln, Neb., 9-15.
McDEVITT, Kelly and Lucy: Bushwick, B'klyn; Colonial, N.Y.C., 10-15.
McDONOUGH, Ethel: Orph., Lincoln; Orph., Sioux City, 9-15.
McFARLAND, Marie and Madame: Orph., Spokane; Orph., Seattle, 9-15.
McGINN, Francis, Co.: Grand, Syracuse; Shea's, Buffalo, 10-15; Shea's, Toronto, 17-22.
McGIVENEY, Owen: Colonial, Norfolk, Va., 10-15; Orph., Harrisburg, Pa., 17-22.
McGREEVY, Mr. and Mrs. J.: Shea's, Buffalo, 10-15; Shea's, Toronto, 17-22.
McKAY and Ardine: Maj., Chgo.; Hipp., Cleveland, 10-15; Keith's, Cinti., 17-22.
McLALLEN and Carson: Orph., Salt Lake City; Orph., Denver, 9-15.
MAJESTIC Musical Four: Poli's, Hartford, 10-15.
McMAHON, Diamond and Clements: Orph., B'klyn; Fifth Ave., N.Y.C., 17-22.
McRAY and Clegg: Keith's, Cinti.; Keith's, Indianapolis, 10-15; Keith's, Louisville, 17-22.
MELROSE, Bert: Bronx, N.Y.C., 10-15.
MELVILLE and Higgins: Proctor's, Newark, 10-15.
MERCEDES: Keith's, Cinti.; Keith's, Louisville, 10-15.
MERKLE Sisters, Four: Fifth Ave., N.Y.C.; Keith's, Boston, 10-15.
METROPOLITAN Dancers: Hipp., Cleveland; Grand, Syracuse, 10-15.
MEYER, Hyman: Orph., Spokane; Orph., Seattle, 9-15.
MICHELENA, Vera: Temple, Rochester.
MILES, Homer, Co.: Lyric, Birmingham, Ala., 10-15.
MILES, Homer, Co.: Orph., Memphis, 17-22.
MILLER and Mack: Shea's, Buffalo; Shea's, Toronto, 10-15.
MILLER and Vincent: Poli's, New Haven; Poli's, Hartford, 10-15.
MILLERS, Juggling: Orph., Kansas City, 9-15.
MILLERS, Marvelous: Jardin de Danse, N.Y.C.—indef.
MODERN Svengali: New Grand, Evansville, Ind.
MONTGOMERY and Healy Sisters: Orph., Jacksonville, Fla., 10-15.
MONTGOMERY, Marshall: Orph., Spokane, 9-15.
MOOR, H. H.: Orph., Tampa, 10-15.
MOORE and Littlefield: Orph., Montreal, 10-15.
MOORE and Young: Bushwick, B'klyn.
MORAN and Wiser: Colonial, N.Y.C.; Shea's, Toronto, 10-15.
MORGAN and Rice: Orph., Memphis, 9-15.
MORELL, Frank: Forsythe, Atlanta, 10-15.
MORRIS, Arthur: Orph., Birmingham, Ala., 10-15.
MORRIS, Ellis: Keith's, Boston; Orph., Harrisburg, Pa., 17-22.
MORRIS, Nina: Orph., Minneapolis, 9-15.
MORTON and Glass: Alhambra, N.Y.C.; Temple, Hamilton, Can., 10-15.
MORTON, Clara: Orph., Oakland, 9-15.
MORTON, Ed.: Alhambra, N. Y.C., Nov. 10-15.
MORTON, James J.: Orph., Oakland, 9-15.
MORTON, Sam and Kitty: Hipp., Cleveland, 10-15.
MOTORING: Shubert, Utica, N. Y.
MOWATS, Five: Victoria, N.Y. C., Nov. 10-15.
MULLEN and Coogan: Orph., Salt Lake City, 9-15.
MULLER, Gene, Trio: Orph., Minneapolis; Orph., St. Paul, 9-15.
MULLER and Stanley: Orph., Minneapolis, 9-15.
MUNSEY, Edna: Orph., Spokane, 9-15.
MURIEL and Francis: Sherman Grand, Calgary, 5, 6; Empire, Edmonton, 7, 8.
MURRAY, John T.: Temple, Detroit; Temple, Rochester, 10-15; Fifth Ave., N.Y.C., 17-22.
MYKOFF and Vanity: Shea's, Toronto.
NASH, Julia: Bushwick, Bklyn.; Keith's, Prov., 10-15.
NAWN, Tom: Proctor's 58th St., N.Y.C., 6-8.
NEPTUNE'S Garden: Orph., Harrisburg; Grand, Pittsburgh, 17-22.
NETHERSOLE, Olga: Colonial, N.Y.C.; Orph., B'klyn, 10-15.
NEVINS and Erwood: Grand, Syracuse; Poli's, New Haven, 10-15.
NICHOLS, Nellie: Orph., Oakland; Orph., Los Angeles, 9-15.
NICK'S Skating Girl: Maryland, Balto.; Garrick, Wilmington, Del., 10-15.
NONETTE: Sherman Grand, Calgary, 5, 6; Empire, Edmonton, 7, 8.
NORINNE, Carmen, and Minstrels: Keith's, Lowell, Mass.
NORWORTH, Jack: Keith's, Washington; Colonial, N.Y.C., 10-15.
NUGENT, J. C., Co.: Orph., Kansas City, 9-15.
OAKLAND, Will: Poli's, Scranton; Keith's, Phila., 10-15.
ODELL, Maude, Co.: Orph., Seattle; Orph., Portland, 10-15.
O'DONNELL, Charles, Co.: Poli's, Hartford.
OLCOTT, Charles: Orph., Harrisburg, Pa.; Poli's, Worcester, Mass., 10-15.
OLYMPIA Girls: Orph., Denver; Orph., Lincoln, Neb., 9-15.
O'MEARS, Gliding: Keith's, Columbus; Keith's, Louisville, 10-15.
ONRI and Dolly: Fifth Ave., N.Y.C.; Proctor's, Newark, 10-15.
ORFORD'S Elephants: Columbia, St. Louis; Orph., Memphis, 9-15.
PAGE, Helen: Keith's, Louisville, 10-15; Keith's, Cinti., 17-22.
PARISIAN Four: Orph., Omaha; Maj., Chgo., 9-15.
PARRY, Charlotte, Co.: Orph., Los Angeles, 2-15.
PEALSON and Goldie: Orph., Stockton, 6-8.
PEARL and Roth: Fifth Ave., N.Y.C., 17-22.
PEERS, The: Bronx, N.Y.C.
PEPPINO: Keith's, Prov., Nov. 10-15.
PEREZ Four: Orph., Kansas City, 9-15.
PERRY, Albert: Orph., Montreal; Temple, Detroit, 10-15; Temple, Rochester 17-22.
PERSIAN Garden: Orph., Memphis; Orph., New Orleans, 9-15.
PHINA and Picks: Orph., St. Paul.
POLLOCK, Milton, Co.: Orph., Omaha; Orph., St. Paul, 9-15; Orph., Minneapolis, 16-22.
RAFAYETTE'S Dogs: Keith's, Indianapolis, 17-22.
RAMESES, The: Orph., Omaha; Orph., St. Paul, 9-15.
RAMSDELL Three: Keith's, Phila.; Bronx, N.Y.C., 10-15.
RANKIN, Virginia: Orph., Portland.
RANF, Claude: Grand, Syracuse; Keith's, Toledo, 10-15; Keith's, Columbus, 17-22.
RAVENSCROFF, Charlotte: Orph., Des Moines, 9-15.
RAY and Hilliard: Poli's, Hartford.
RAYMOND and Caverly: Keith's, Washington; Alhambra, N.Y.C., 10-15; Fifth Ave., N.Y.C., 17-22.
REDFORD and Winchester: Orph., Kansas City; Orph., Des Moines, 9-15.
REDHEADS, Lasky's: Orph., Montreal; Colonial, N.Y.C., 10-15.
RENO, George B.: Forsythe, Atlanta, 10-15.
RICE, Sully and Scott: Orph., Stockton, 6-8; Orph., Oakland, 9-15.
RICHARDS and Kyle: Orph., Memphis; Orph., New Orleans, 9-15.
RICHARDS, Chris: Keith's, Louisville; Grand, Pittsburgh, 10-15.
RICHARDSON, Bruce: Kedzie, Chgo., Nov. 2-9; Avenue, Chgo., 10-12; Ashland, Chgo., 13-15.
RINOLDO: Shea's, Toronto, 10-15.
ROBERTS, Lord: Maj., Ft. Worth, 17-23.
ROBINS, The: Columbia, St. Louis; Orph., Memphis, 9-15.
ROGERS, Will: Orph., Des Moines; Orph., Minneapolis, 9-15.
ROLANDOW Brothers: Norfolk, Va.; Orph., Harrisburg, Pa., 10-15.
ROMANOFFS, Three: Maryland, Balto.
ROMANS, Two, and Mad Dog: Poli's, Hartford, 10-15.
ROONEY and Bent: Maj., Milwaukee; Maj., Chgo., 9-15.
ROSA, Della and Marcello: Orph., Oakland; Orph., Sacramento, 9-12; Orph., Stockton, 13-15.
ROSAIRES, The: Keith's, Columbus; Keith's, Cinti., 10-15; Keith's, Indianapolis, 6-22.
ROSES, Two: Proctor's, Newark.
ROSINI, Carl: Orph., Salt Lake City; Orph., Denver, 9-15.
ROYE, Ruth: Union Sq., N.Y. C., 10-15.
RUEGGER, Elsie: Orph., Kansas City, 9-15.
ST. JAMES, W. H., Co.: Fifth Ave., N.Y.C., 10-15.
SAMARINI, Six: Orph., Regina, 10, 11; Sherman Grand, Calgary, 12, 13; Empire, Edmonton, 14, 15.
SANSONE and Delilah: Keith's, Columbus, 10-15; Hipp., Cleveland, 17-22.
SAUNDERS, Chalk: Orph., Montreal.
SAWYER, Joan, and Carlos Sebastian: Jardin de Danse, N. Y.C.—indefinite.
SCHOOLER and Dickenson: Temple, Detroit; Temple, Rochester, 10-15.
SCHWARTZ Brothers: 44th St. Music Hall, N.Y.C., 27—indef.
SCOTT and Keane: Orph., Frisco; Orph., Oakland, 9-15.
SELDON'S Venus: Alhambra, N.Y.C., 10-15.
SEMON, Charles F.: Maryland, Balto., 1-22.
SEYMOUR'S Happy Family: Maryland, Balto., 17-22.
SHARP and Turek: Columbia, St. Louis; Maj., Milwaukee, 9-15.
SHAW, Lillian: Keith's, Indianapolis; Keith's, Cinti., 10-15; Keith's, Louisville, 17-22.
SHERIDAN Frank, Co.: Shea's, Buffalo; Keith's, Washington, 10-15; Fifth Ave., N.Y.C., 17-22.
SHIRLEY, Eva: Keith's, Louisville, 10-15.
SHONE, Herming: Orph., Memphis; Orph., New Orleans, 9-15.
SHOWALTER, Edna: Maj., Milwaukee, 9-15.
SIGSBEE'S DOGS: Variety, Evansville, Ind., 6-8; Orph., South Bend, 13-15.
SINKING of the Titanic: Maj., Chgo., 9-15.
SKATING Bear: Lyric, Birmingham, Ala.; Orph., Memphis, 10-15.
SLEMONS, Frederick: Keith's, Washington.
SMALLEY, Ralph: Orph., 'Frisco, 9-15.
SMITH, Cook and Brandon: Keith's, Wash., 17-22.
SONG Birds: Orph., Salt Lake City, 9-15.
SONG Revue: Bronx, N.Y.C.
SPENCER and Williams: Colonial, Norfolk, Va.; Garrick, Wilmington, Del., 10-15; Orph., Harrisburg, Pa., 17-22.
SPILLERS, Six Musical: Orph., Seattle; Orph., Portland, 10-15.
SPRAGUE and McNeice: Keith's, Washington.
STANLEY and Corbett: Jardin de Danse, N.Y.C.—indef.
STANLEY, Stan, Trio: Keith's, Prov., Nov. 10-15.
STANLEYS, The: Temple, Detroit; Temple, Rochester, 10-15.
STERLING and Chapman: Maryland, Balto.
STEPP, Goodrich and King: Fifth Ave., N.Y.C., 10-15.
STEVENS, Edwin, Co.: Keith's, Columbus; Keith's, Indianapolis, 10-15; Keith's, Louisville, 17-22.
STEVENS, Leona: Keith's, Toledo; Hipp., Cleveland, 10-15.
STONE, Paul and Marmion: Avenue, Chgo., 3-5; Empress, Decatur, 6-8; Grand, St. Louis, 9-12.
STORY, Belle: Maj., Milwaukee; Maj., Chgo., 9-15; Grand, Pittsburgh, 17-22.
SULLIVAN, Arthur, Co.: Shubert's, Utica, 10-15.
SULLYS, Five: Orph., Duluth; Orph., Winnipeg, 9-15.
SUMNER, Byron, Co.: Dominion, Ottawa, Can.
SURATT, Valeska, Co.: Palace, N.Y.C.; Keith's, Phila., Nov. 10-15.
SUTTON, McIntyre and Sutton: Orph., Salt Lake City; Orph., Denver, 10-15.
SWAIN-Ostman Troupe: Temple; Rochester.
SWOR and Mack Co.: Orph., Sacramento, Nov. 2-5; Orph., Stockton, 6-8; Orph., Los Angeles, 9-15.
SYDNEY and Townley: Orph., Des Moines; Orph., Omaha, 9-15.
TANNEN, Julius: Proctor's, Newark; Fifth Ave., N.Y.C., 10-15.
THOMPSON, Williams Co.: Orph., Sioux City.
THURBER and Madison: Maryland, Balto., Nov. 10-15.
TIGHE, Harry, Co.: Shea's, Toronto, 10-15.
TINA, Mlle.; Orph., Sacramento, 9-12; Orph., Stockton, 13-15.
TITANIC Disaster: Orph., St. Paul.
TOWER, The: Empress, San Diego; Empress, Salt Lake City, 10-15.
TRAINED Nurses: Orph., New Orleans; Keith's, Indianapolis, 17-22.
TROLLEY Car Girls: Lyric, Indianapolis, 3-5; Crown, Chgo., 10-12; McVicker's, Chgo., 13-15; Colonial, Chgo., 16-19.
TROVATO: Bronx, N.Y.C., Nov. 10-15.
TUCKER, Sophie: Poli's, New Haven.
TYPES, Three: Poli's, New Haven; Fifth Ave., N.Y.C., 10-15.
UESSEMS, The: Temple, Detroit; Temple, Rochester, 10-15.
USHER, Claude and Fannie: Orph., B'klyn.
VAN and Schenck: Temple, Rochester; Orph., Montreal, 10-15.
VAN, Billy B., Co.: Orph., Winnipeg; Orph., Regina, 10, 11; Sherman Grand, Calgary, 12, 13; Empire, Edmonton, 14, 15.
VAN Brothers: Keith's, Louisville; Keith's, Columbus, 17-22.
VAN, Charles and Fannie: Keith's, Columbus; Keith's, Indianapolis, 10-15.
VAN Brunt, Walter; Dominion, Ottawa, Can., 10-15.
VANDERBILT, Gertrude: Colonial, N.Y.C.
VANIERS, The: Orph., Sioux City; Orph., Des Moines, 9-15.
VAN Studdiford, Grace: McVicker's, Chgo., 24-29.
VINTON and Buster: Palace, N.Y.C.; Bushwick, B'klyn, Nov. 10-15.
VIOLINSKY: Shubert's, Utica, 10-15.
VIVIANS, The: Keith's, Louisville.
VOLANT and Gurley: Palace, N.Y.C.
VON Tilzer, Al.: Maj., Chgo.
VOX, Valentine: Colonial, Norfolk, Va.
WAKEFIELD, Willa Holt: Colonial, N.Y.C.
WALSH, Blanche, Co.: Orph., Lincoln; Orph., Kansas City, 9-15.
WALTERS, Ann, Co.: Shea's, Toronto.
WARD and Curran: Poli's, New Haven, 10-15.
WARD and Weber: Keith's, Wash., Nov. 10-15.
WARD Brothers: 44th St. Music Hall, N.Y.C., 27—indef.
WARD, Elsa: Jardin de Danse, N.Y.C.—indef.
WARREN, Percy: Hipp., Cleveland.
WARREN and Connelly: Orph., Oakland, 9-15.
WATSON and Santos: Lyric, Birmingham; Forsythe, Atlanta, 10-15.
WEBB, Austin, Co.: Orph., Spokane; Orph., Seattle, 10-15; Orph., Portland, 16-22.
WEBER and Wilson: Poli's, New Haven, 10-15.
WEBER, Charles D.: Bushwick, B'klyn.
WEITLAND, Great: Orph., Duluth; Orph., Minneapolis, 9-15.
WELCH, Joe: Orph., 'Frisco, 9-15.
WELCH, Mealey and Bell: Orph., Birmingham, Ala.
WEST, Mae: Keith's, Phila., Nov. 10-15.
WESTON, Bassi: Keith's, Toledo, 17-22.
WESTON, William: Keith's, Louisville.
WHEELER and Wilson: Palace, Chgo.; Columbia, St. Louis, 9-15.
WHEELER, Burt, Co.: Lyric, Birmingham, Ala.; Lyric, Richmond, Va., 10-15.
WHITE, Clarice, Co.: Temple, Rochester, 10-15.
WHITEFIELD and Ireland: Orph., Seattle; Orph., Portland, 9-15.
WHITESIDE and Picks: Grand, St. Louis.
WILL and Kemp: Alhambra, N.Y.C.; Bushwick, B'klyn, 10-15.
WILLIAMS and Segal: Alhambra, N.Y.C.
WILLIAMS and Wolfus: Colonial, Norfolk, Va., 10-15.
WILLIAMS, Tennessee, Co.: Orph., Omaha, 9-15.
WILLS and Hassman: Orph., New Orleans.
WILSON and Aubrey: Poli's, Worcester, Mass., 10-15.
WILSON, Doris, Co.: Hipp., Cleveland; Keith's, Cinti., 10-15.
WILSON, Grace: Keith's, Boston, 10-15.
WILSON, Jack, Co.: Fifth Ave., N.Y.C.; Proctor's, Newark, 10-15.
WINSLOW and Stetser: Orph., Kansas City; Orph., Des Moines, 9-15.
WOMAN Proposes: Maj., Chgo.
WOOD and Wyde: Palace, N. Y.C.; Orph., B'klyn, Nov. 10-15.
WOOD, Britt: Keith's, Louisville; Keith's, Columbus, 10-15.
WYNN, Bessie: Colonial, N.Y. C., 17-22.
WYNN, Ed, Co.: Orph., Los Angeles, 2-15.
YVETTE: Palace, N.Y.C.
YOGLIN, Alma: Orph., Omaha, 9-15.
ZARRELL, Lee, Trio: Keith's, Prov., Nov. 10-15.
ZEDA and Host: Poli's, Scranton.

PLANS FOR TEMPERAMENTAL TRIO

This week the three-star combination—Gertrude Hoffman, Polaire, and Lady Constance Stewart-Richardson—became a matter of theatrical history. Each star will now go her own temperamental way.

F. Ray Comstock and Morris Gest have announced that Miss Hoffman will head her own revue for the rest of the season. She opened in Wilmington, Del., on Monday. Lady Stewart-Richardson will begin her tour in Montreal on Nov. 10, and will later go to the Pacific Coast.

Polaire is at the Forty-fourth Street Music Hall.

UNION HILL SEES TWO NEW ACTS

Last week Cecil De Mille's In the Barracks was tried out at the Hudson, at Union Hill. Myles McCarthy has the lead.

Sergeant Bagby, a dramatization of Irvin Cobb's story recently published in the *Saturday Evening Post*, dealing with two veterans—Confederate and Union officers—who meet at a reunion, was also presented. George Neville and Lawrence Eddinger play the old soldiers, and the cast includes Pearl Ford, Neil Burton, W. J. Holden, Stuart Johnson, and Robert Lothian.

EDNA MAY DENIES RUMOR

Mrs. Oscar Lewisohn (Edna May) has issued a denial, through the New York *Times*, to the report that she might enter vaudeville. Her denial follows:

"Absolutely no truth in the report of my return to the stage. Cannot understand how such a report got circulated. Shall be grateful if denied."

JOIN "HOP O' MY THUMB" CAST

Billy McDermott and Paul Morton and Naomi Glass have been engaged for the Drury Lane pantomime, Hop o' My Thumb, to be presented at the Manhattan Opera House. Smith and Austin were recently signed for the same production.

MACLYN ARBUCKLE IN PLAYLET

Maclyn Arbuckle, under the Pat Casey direction, is to appear briefly in vaudeville in his successful playlet, The Political Reformer.

Mr. Arbuckle will play the sketch for a few weeks, previous to joining the cast of a Klaw and Erlanger production in December.

ACROBAT SERIOUSLY HURT

George W. Dunbar, of the Four Casting Dunbars, was badly injured on Monday, Oct. 27, at Lincoln, Neb., while performing at the Lyric Theater. He tore the ligaments in his shoulder and will be out of the act for some time. The act will continue, Mr. Dunbar's place having been filled temporarily.

DEBUT OF ANNA HELD'S DAUGHTER

Liane Carrera, daughter of Anna Held, will make her American stage debut at the Victoria on Dec. 1.

Miss Carrera will appear in a musical melange written by Irving Berlin, in which she will be assisted by Hilarion Ceballos and ten show girls. Miss Carrera came to America with her mother several weeks ago. She is eighteen years old.

VAUDEVILLE NOTES

Dr. Cook is to tour the Loew time.

Merlin, the card manipulator, is on the Loew time.

Devlin and Elwood are touring Association time.

Ben Beyer and company are playing Association time.

Patsy Doyle is playing Association time in the Middle West.

Cort Albertson is appearing on the Pacific Coast in Dance Reveries.

Edith Helena has been secured for Jones, Linick and Schaefer time.

Henry E. Dixey is a possibility for the Jones, Linick and Schaefer time.

Viola Tree, the English actress, makes her variety debut at the Grand, Birmingham, on Nov. 10.

Wilkie Bard is to head the Christmas pantomime at the Prince of Wales's Theater, Birmingham.

The Miles Theater in Cleveland opened last week with Tillie Zick as the headliner of the premiere bill.

The Lorch Family is now making a four months' tour of the Continent, after a forty weeks' season in England.

Charles Dodsworth is leading man for Madame Besson in Victor H. Smalley's playlet, The Man Who Knew.

Josh Dreano and his company have finished a tour of the Sullivan and Considine time and are on their way East.

Harry Lauder makes his last English appearance at the London Palace this month, previous to starting on his world tour.

McWatters and Tyson are en route to South Africa from England. They will play an opening engagement at the Empire, Johannesburg.

Jones, Linick, and Schaefer are reported to have offered Paul Poiret, the French dressmaker and designer, $1,000 a week to play their circuit.

John Cort started Anna Held's All-Star Variete Jubilee on a tour of his Western theaters at the Broadway, Denver, last week. Lillian Russell's Big Feature Festival is playing in the Middle West.

Robert T. Haines has just issued a neat little pamphlet, reprinting some of the many enthusiastic press notices accorded his forceful playlet, The Man in the Dark. It is doubtful if any other dramatic offering in the two-a-day ever received such unanimously favorable notices.

Judge Ward recently denied the application of John W. and Julia Sherman for an injunction restraining John Watts and William C. Van Brunt from using an optical device in the vaudeville sketch Temptation. The sketch will now have an uninterrupted run without judicial interference, pending the trial of an infringement suit in the United States District Court.

Terry and Lambert continue to score in England. The London *Stage* said recently: "Terry and Lambert provide much amusement with their bright and vivacious burlesques and capital singing. John Terry not only possesses a good voice, but is a comedian of more than average ability, and scores a distinct success as the poor proposing to the American heiress, while Miss Lambert is an excellent foil and her methods are highly appreciated."

THE STRANGLERS OF PARIS

Dramatization of Belot's Famous Novel

By DAVID BELASCO

Adapted to Motion Pictures, in Six Parts

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FLORA FINCH

COMEDIENNE OF
THE VITAGRAPH COMPANY

Los Angeles, Calif., Oct. 31.

New York Dramatic Mirror:

Wish you would deny statement in the trade papers of last week that D. W. GRIFFITH has general supervision of all Mutual Releases.

HE HAS NOTHING TO DO WITH THE

New York Motion Picture Co.

THOMAS H. INCE, Vice-President and General Manager, has entire supervision of all productions, to wit: The KAY-BEE, BRONCHO, DOMINO BRANDS.

(Signed) New York Motion Picture Co.
Allesandro St., Los Angeles.

MOTION PICTURES

OHIO CENSOR WAR ON

MILES JOINS BIOGRAPH

Popular Kinemacolor Director Now At Bronx Plant Has Strong Company

David Miles, formerly of the Kinemacolor forces, is now producing for the Biograph Company. Miles is well known as a film director and has been responsible for some of the best work placed on the screen. His work as general director for the Kinemacolor Company recently has been favorably commented on from all sides.

With Miles in his new undertaking are many of the members of his company. Among those who will be seen in his forthcoming releases are Linda Griffith, Clara Bracy, Charles Perley, Charles Fleming, J. J. Brammall. The first Miles release from the Biograph plant will be a strong dramatic play, The Wife.

SCENARIO SCHOOL TO BAR

Chicago Correspondence School Must Defend Self in Federal Courts

Hearings have been going on before United States Commissioners in this city for two weeks in an effort to secure the Federal indictment of a Chicago photoplay school. Many New York film men have been called to the witness chair in the case, their testimony, however, being mainly intended as information of the conditions surrounding the writing and purchase of photoplay scripts.

The attorneys for the Government base their case on the allegation that the scenario school falsely stated that it had influence with the motion picture companies which guaranteed the acceptance of the scenarios written by its pupils. The attorneys seek to prove that this alleged statement induced many to part with their money for the course in the belief that they would be certain of an income after completion. A full denial of all the charges is made. Decision has been reserved.

WORLD SPECIAL COMPANY NOTES

Stanley Twist, of the World Special Films Corporation, is a busy boy these days getting several road companies of Pasquali's The Last Days of Pompeii ready for the road. The acquisition of Mr. Twist to the ranks of this company is only another evidence of their announced policy of securing only the best.

We learn that the correct pronunciation of "Protea," the five-reel thriller which the World Special Films Corporation has secured, is P-r-o-t-e-a-y.

Mr. Bert Diener, late of the Mutual Films Corporation, Buffalo, has been engaged by the World Special Films Corporation as general manager of their Buffalo branch, with Mr. H. G. Segal as assistant manager.

Jules Burnstein, of the World Special Films Corporation, has just arranged with William Fox to play their Sapho in his houses.

Phil Gleichman has just engaged Mr. J. G. Conner as manager for the St. Louis branch of the World Special Films Corporation, located at 804 Pine Street.

NEW MOTION PICTURE THEATERS

The 600-seat theater in course of construction at the corner of Broadway and 103d Street has been leased by the Mayfield Construction Company to the Broadway Photoplay Company for five years, at a rental of $15,000 per year

John R. and Oscar L. Foley have leased for L. B. Eskason to the Esalmo Amusement Company the northeast corner of St. Nicholas Avenue and 174th Street, a plot about 90 x 100 feet. A two-story theater and store building will be erected on the plot.

A theater now in course of construction at 1343 and 1345 Third Avenue has been leased by Louis Keller to a syndicate for twenty-one years.

"KING BUNNY" IN PICTURE

That the Vitagraph Company allows no opportunity to pass by unused is shown in a forthcoming release of a story written around the recent throning of John Bunny and Lillian Walker as King and Queen of the Coney Island Mardi Gras. In the film Flora Finch appears as Bunny's wife, who is jealous of his Queen, and Wallie Van is seen as Lillian Walker's lover, also madly jealous. The case ends up in the police court, with Bunny making a ludicrous appearance in his royal robes and crown.

Another timely Vitagraph is The Diver, featuring Mlle. Ideal, who is seen in vaudeville as Venus's only rival. An incident of this picture is Mlle. Ideal's reproduction of September Morn.

Mutual Film Company Files Injunction Suit to Test Law—Neff Asks Exhibitors to Keep Hands Off

On Monday the new Ohio censor law went into effect, but a merry war had already started. Last week the Mutual Film Company and the Mutual Film Corporation of New York had filed suits in the Federal District Court at Cleveland asking for an injunction restraining the censors from taking action pending a suit to test the constitutionality of the law. President Neff of the Motion Picture Exhibitors' League took a hand in the squabble, so far as to warn the exhibitors to obey the law and let the film companies fight their own battle with the censors. Meanwhile the Board has issued a statement that indicates that the producers will have to walk a narrow path in order to meet the desires of the Buckeye censors.

The Ohio exhibitors are at present in a trying position. The new law is most stringent, and imposes a fine of from $25 to $300 or six months in jail on exhibitors who show any film not passed by the State Board. President Neff advises the exhibitors to discontinue their service from any exchange that does not have its films passed by the Board. A statement issued from his office says: "If any film company desires to use the State of Ohio as their goat they will possibly find their mistake."

Arthur Lucas and Attorney Walter Silvisburg are on the ground representing the Mutual Company. Arrangements are being made for a hearing on the application for a temporary injunction, and the case will probably be rushed before the United States Supreme Court.

Abbreviated skirts, dueling and gambling by women, and long-drawn-out kisses are among the points to which the Ohio Board takes exception on the picture screen.

Kisses must be quickly passing touches, and we must be very careful what things the women in our photoplays do.

Attorney General T. S. Hogan forestalled the granting of a temporary injunction by arbitrarily deciding with the members of the Industrial Board that they would not enforce the provisions of the law until December 4, though it expressly states that the date of effect shall be November 4. Perhaps the board was led to this conciliatory action by the fact that though it had been toiling night and day, it had not passed upon enough films to give the exhibitors sufficient for their programmes. The thirty days' grace will give them time to catch up so that they will have no more obstacles than necessary to contend with when the law goes into effect. Meanwhile President Neff's office has been issuing statements on pink paper making a vigorous fight for the censors.

THREE-CENT THEATERS

Cleveland Exhibitors Who Charge That Price Will Be Barred from League

An attempt on the part of a few exhibitors in Cleveland to inaugurate a three-cent admission price has been taken in hand by the Motion Picture Exhibitors' League, and the latter body has determined to bar such exhibitors from membership in the League. This class of theaters is giving three reels for the three-cent admission, and, so far as is known, Cleveland is the only city in the country attempting to show pictures at such a low price.

President Neff of the Motion Picture Exhibitors' League recently paid a brief visit to Boston, and declares that he found conditions very discouraging from the exhibitor's point of view. "The Boston exhibitors are struggling," he said, "against the adverse condition of running eight or ten pictures, and in a few houses six acts of vaudeville and eight pictures are run for ten cents."

In an effort to improve conditions in Massachusetts George F. Washburn, of the Unique Theater, Boston, has taken charge of an active campaign for new members for the Motion Picture Exhibitors' League.

TOM CARRIGAN COMES EAST

Tom Carrigan, who has been very busy in leading parts during the past Summer at the Selig studios, is now in the East with his wife, Mabel Taliaferro. It is quite possible that dramatic engagements will preclude Mr. Carrigan's appearances in films for some little time to come. He was booked for some big appearances in Selig plays, and had told his wife he would be East at a certain date, but weather conditions and lack of sunshine prohibited the representations of the proposed plays, which would have greatly delayed his appearance in the East. He preferred to make good with his wife, gave up his engagement and went East at the time originally scheduled.

SHIFT IN UNIVERSAL RANKS

Edna Maison, who has been playing leads with the Powers company, will in the future play leads with the Rex forces opposite Bob. Leonard and under the direction of Otis Turner. Donald MacDonald who has been leading man with the Nestor will direct the Powers. He will be succeeded by John A. Sterling.

"THE FALL OF POMPEII," BOOKED THROUGH WORLD SPECIAL.
An Idea of Magnitude of Pasquali Version.

"ALKALI IKE" ON VACATION

Augustus Carney Leaves Essanay and Will Take Two Month Trip Abroad

Augustus Carney, creator of the famous Alkali Ike character, has left the Essanay forces. The comedy star has been among the sights of New York this week, preparatory to a long vacation trip abroad. Carney has at present no plans for the future, the securing of a real vacation being his sole ambition just now.

A royal welcome was extended to the Western actor by the members of the Lambs Club, who did their best to make his short stay in Gotham. This was his first visit to New York in five years, so he has been kept busy in the cage trade with the Alkali Ike character.

Paris and the Emerald Isle are Mr. Carney's principal objective points while abroad. In Paris he intends to stay as long as he is interested, and he will then head up in Ireland, the land of his birth, which he has visited but once since leaving it as a youngster. On his arrival in New York his first stopping place was the Essanay office, possibly because he thought his long absence from the metropolis necessitated a guide.

MUTUAL GETS WOODS

"The Spectator" Latest Acquisition to Strengthen Independent Company

Frank Woods, well known throughout the film field as "The Spectator," has joined the ranks of the Mutual Film Corporation. The acquisition of Frank Woods is the first move made by the new general director, David W. Griffith, and shows that the Mutual has gone into the market for the best in every line of film production.

Frank Woods was the first motion picture editor of THE DRAMATIC MIRROR, and in that capacity was connected with practically every step made for the advancement of pictures. As scenario editor for the Biograph Company his work was always noteworthy. In his present connection Mr. Woods will supervise all scenario work for the Reliance and Majestic companies.

BRENON RETURNS FROM ABROAD

Herbert Brenon, Imp director, is back from his long stay abroad and together with Joy at the sight of the Great White Way. With the director and William Shay, Leah Baird, Jules Stern, manager, and George Howell, scenario editor, Brenon put on over twenty-five photoplays abroad in England, Germany, and France. The best known of these, Ivanhoe, sold over a hundred copies, establishing what is said to be a new record.

Brenon will immediately resume charge of the Imp studio, taking with him for the leads William Shay and Leah Baird.

W. N. SELIG GOES WEST

W. N. Selig, having effectually disposed of a vast mass of personal correspondence that had accumulated on his desk during the interim of his European tour, not to mention the taking up and adjustment of a world of detail in association with his big interests here, packed up his grip and left for the West last Wednesday. He expects to visit a few days with the stock company at Prescott, Ariz., and then proceed immediately to Los Angeles, where many big affairs await his official sanction.

SETTLE INDIANAPOLIS STRIKE

A settlement has been reached between the Motion Pictures Exhibitors' League and the Central Labor Union of the strike of operators which has been on about two months. Sixty-seven picture theaters concerned have agreed to work under closed shop conditions.

ESSANAY ADOPTS REVIVAL IDEA

One of the first of the American producers to have revivals of their film subjects is the Essanay Company, which will on Nov. 15 release Alkali Ike's Auto, a single-reel comedy, featuring Alkali Ike and Gussie Clutts. The revival comes as the result of requests from numerous photoplay fans.

HAS PICTURES OF FROZEN NORTH

Arthur Aylesworth, manager of the Empress Theater, Edmonton, Can., has returned after a stay of three months in the Far North country. He brought back a number of mountain goats and 2,000 feet of film showing the uncharted regions north of Alberta. He and his party, including the camera man and four Indians, were caught in a series of snowstorms during the last three weeks of their expedition.

COMMENT AND SUGGESTION

DAVID MILES,
Well-Known Motion Picture Director.

IT is one of the most interesting aspects of the film industry to look forward and attempt to visualize the future of the feature film. It is clearly apparent that the film releases of to-day mark the threshold of a new era. What will that era bring? What will be the style of film, the manner of advertising, the routine of selling and exhibiting? Marked changes, though seemingly gradual in their evolution, are certain in all of these particulars. Where is the prophet, the crystal gazer, who can give us a glimpse into the future?

* * * *

With the classic and "popular" stories fast petering out, our next step will probably be film portrayals of the better known plays and novels of current years. I do not believe that this type of production will take but a passing moment of film history. Your true photoplay fan of to-day is not satisfied with seeing the characters of an author's pen moving before him; he is not overawed by viewing the descriptive passages of a novel translated into the reality. With the classic tales that have lodged in his memory it is a different matter. He has read them years ago, and watching the unfolding of the plot on the screen has the added zest of living over life again with the friends of his youth and childhood. Therefore the filming of current, novels and plays, which have been read and seen only a twelvemonth ago, will satisfy but a passing, if temporarily strong, curiosity. Then the call will be heard for original film stories that are really *big*. Not big because they contain enough exciting incident to fill out five or six reels; not big because in Reel 2 a ferocious African dingo attacks the beautiful heroine, or in Reel 5 a city or two is burned; but big because the underlying idea is big. New walks of life must be trod, new paths of character uncovered. The feature film of that day will be discussed in all levels of life just as we talk to-day of the latest stage success or member of the selling six. But before that stage is reached we must pass through the age of imitation, the age of reproduction. We must *produce* in every sense of the word.

* * * *

Adjustment of the present business methods will necessarily come. Advance publicity, both before production and before exhibition, will become a more exact science. In the matter of exhibition itself we will probably return to more established methods. The manner of exploiting dramatic productions to-day adapts itself ideally to the proper handling of the feature film of to-morrow. Only this advantage exists. The photoplaygoer outside the big city will not have to wait until the play has outlived its metropolitan usefulness, and even then probably get a second-rate company. The manager of the feature film at this time will secure his metropolitan premiere, keep the film there long enough to determine its real worth, and then road companies will be sent over the country with the same picture, the same cast, and while people are yet talking of the production. And the film will be shown long enough in the different theaters to enable a patron to see the film, tell his neighbor, and see it again. Much the same system is now in use with Quo Vadis and The Last Days of Pompeii. It will come in the case of the original story.

* * * *

Here is where filmdom has an opportunity to pat itself on the back. We have the men in the ranks to-day who will mold the future. We have the men big enough in mind and imagination to see the next generation of films. Throughout Screen Square, up Broadway, and across Forty-second Street, we have men who are as far ahead of the current films as these are advanced over the "moving train" pictures of a quarter century ago. Any of those who heard the informal speeches of Stanley Twist and E. Mandelbaum, at a banquet a few weeks past, will tell you the added appreciation of the future of films that they carried away after listening to their words. Idealists, surely, but not dreamers. They are two of the lights to whom we look for guidance to the future. Admire the business courage and foresight of George Kleine and you have but a foretaste of the film future. And these are not all. Dig beneath the surface on half of the film men you meet, and who are apparently living only in the present, and you will find ambition, ideals, and courage, that bid well for the future of the film.

* * * *

A LONG nurtured determination to speak of the little errors that mar otherwise good films is strengthened into action by a letter from a photoplay

IRENE WARFIELD.

spectator just received. Our reader opens her letter by asking the Film Man if he does not think "the picture companies could afford to keep one person in their studios, whose duty it was just to look after the little details that seem so ridiculous when neglected." Before the directors can resent the idea that they do not properly attend to everything connected with the production, the writer goes on to say that she does not think it possible for the directors to look after these little things when burdened with the more important details of production. She mentions several recent experiences, when the directors, even as Homer, had apparently nodded, but one in particular deserves repeating. "The husband, attired in a full dress suit, leaves his wife for a minute to go into his laboratory; he puts on his apron, and in his enthusiasm over his work, forgets his wife. At last he thinks of her, takes off his apron, and still with a full dress suit on, goes in search of her. When he does not find her in the room he left her, he looks at the clock and seeing the hour starts upstairs for her room. The scene turns to the top of the stairs looking down at him ascending, and, behold! the full dress suit has changed to a Prince Albert coat. This between the clock and the staircase."

* * * *

All of us have our memories of similar ridiculous inconsistencies. We know one company that persists in using a picture of the Coliseum at Rome in four out of five interior sets, whether it be the millionaire's palace or a hut. Another appropriate wall picture was one of the *Lusitania* in a film produced some months ago, immediately following a sub-title, "Fifty Years Ago." But under present conditions of film production, it is difficult to see how these matters can be remedied. As our reader comments, "It is impossible for the director to keep in mind whether Bill had his hat in his hand or on his head as he left the dining room to enter the kitchen." A few directors have found it a good plan to write down at the close of each scene the exact conditions in relation to each player, so that joining scenes may show no unexplained change.

* * * *

WE hesitate to picture the emotions of the average producer, exchange man, and exhibitor when considering Cleveland's 3-cent picture theaters. At a time when the best minds in the business are endeavoring to improve the exhibitor's condition by an application of better business methods, it is difficult to keep the gore from rising at the thought of three reels for 3 cents. Do these "cut rate" men advertise "two for a nickel"? Why not throw in a few trading stamps, or a cup and saucer with each admission ticket? Go ahead. It will only be working on the principle of "don't let the poor thing suffer, end its agonies."

* * * *

Cleveland, with its 3-cent trolleys and 3-cent restaurants, has always been partial to the 3-cent price. But, even that, and the strongest possible competition, does not excuse the practise of cutting prices below a reasonable level. We may have received our start via the penny arcades, but why go back? As for the exigencies of competition, when your true showman cannot earn his way by judicious attention to the quality of his programme, an attractive theater, and legitimate advertising methods, then he is satisfied to close his doors and admit the other man his better.

* * * *

Price cutting benefits no man. No matter what motive the exhibitor may have, he only looks on the lowering of his price as a temporary expedient. If the reason be strong competition, then inevitably the field will narrow down to one man, and just as inevitably that man, having won out, will restore his price to the old level. Then you have the original condition again, but who can estimate the amount of damage that has been done? How many possible "fans" have been killed off at an early stage by witnessing cheap pictures, which were a necessity at the low price? How often has a neighborhood been spoiled as a possible profitable picture center by being trained to low price conditions? And the injury not only affects your particular section, but it spreads all over the city to the harm of the better houses run by men who have some pride in their business. Price cutting is the most deadly competition that there is, and the exhibitor who has his own best interests and those of his fellow exhibitors at heart will quit the field before adopting it. More power to the Exhibitors' League in their efforts along this line.

THE FILM MAN.

WILLIAM BAILEY,
With the Essanay Eastern Stock Company.

GOSSIP OF THE STUDIOS

THE VITAGRAPH STUDIO in Brooklyn is "fight mad." We journeyed out to the wilds of Locust Avenue last week and found that the filming of two scenarios dealing with prize fights and the presence in the studio for some time of Al. Kubiak, the well-known heavyweight boxer, had worked its baneful influence. The boys are boosting Kubiak, who is seen in one of the pictures, even stronger than his manager, and smiling E. K. Lincoln has become a regular "dopester."

EDWIN BARBOUR, of the Lubin scenario department, has just returned to his desk after a serious spell of sickness.

THERE are two members of the Reliance forces in the Lubin ranks now. Rosemary Theby will soon be seen on films bearing the Liberty Bell trade-mark and Miss M. B. Havey occupies a seat in the editorial department.

EARL METCALFE, of the Lubin Stock Company, was the winner of a sixteen-mile motorcycle race held in Philadelphia recently. L. S. McCloskey, the scenario editor, is now at work writing a scenario around Earl's victory as the camera man was on the job throughout the race.

LILLIAN WIGGINS, who plays leads for Pathe Freres, has gone to her home in San Francisco for a three weeks' vacation. At the expiration of this time she will join the Pathe Southern Stock company at the outdoor studio near St. Augustine, Fla.

OSCAR APFEL, director now with Pathe, is hard at work on his first Pathe play, which he is exceedingly anxious to make a real winner.

A STORY too good to be kept quiet has just leaked out about Fred Wright, the fat and jolly director for Pathe Freres. A scenario upon which Mr. Wright was working required the chief character to jump from a bridge on to a passing freight train. Mr. Wright had it framed up to have a dummy do the actual jump, which was too hazardous for even the most nervy player. He found the proper setting at Haworth, N. J., on the West Shore R. R., and everything was in readiness for the expected freight. But a through train butted in. While tearing along at a forty-mile gait the engineer looking up saw hanging over his head what was apparently a man in a most dangerous position. He jammed on all brakes and the passengers got a sudden shaking up. Mr. Wright had a hard time making explanations to the angry train crew, who had also to listen to the laughter of the passengers. Finally they pulled out and left the field to Mr. Wright. The freight came along as scheduled, but to Mr. Wright's disgust the same thing happened with the crew of the freight train. By this time the train dispatchers at the offices of the railroad company were burning up the wires with lurid words ordering their station agent at Haworth to get on the job and get rid of "those crazy moving picture people."

HELEN LUTTRELL, whose photograph adorned THE MIRROR'S pages last week, had an extensive stage experience before entering the picture field with the All-Star Company. For the last two years she was with Henry Savage, appearing in Excuse Me, The Million, and the ingenue role in Madame X.

COUNTESS DE MARSTINI, with her husband, Paul Borgois, a lion tamer, is well known in vaudeville. She is featured in A Prisoner in the Harem, a current Blache feature, in which the lions and tigers are also seen.

WILLIAM D. TAYLOR is the newly engaged leading man of the Western Vitagraph Company. Mr. Taylor has had a wide theatrical experience, and will appear shortly opposite Anne A. Schaefer.

CHARLES CHAPMAN, of the Vitagraph staff, recently surpassed himself in arranging a flower exhibit for a forthcoming release, The Blue Rose. Over five thousand dollars was spent for flowers and vines for this set, which gives an idea of the task that confronted Charlie in properly arranging the scene.

EDWIN AUGUST has parted with forty-two hundred useful dollars for a new automobile which is the envy of every one. It certainly is a beauty.

ONE OF THE LARGEST DROP curtain scenes ever used in motion pictures, eighty feet long and forty feet high, will be seen in Heartsease, a Vitagraph feature now in preparation. Together with the specially built props, the completed scene will represent an old English castle, with the accompanying terraces, green lawns, box-hedge gardens, and a sparkling fountain. When it is noted that a devastating fire is to be shown in this scene, you know that Director L. Rogers Lytton has his work cut out for him. John Moore painted the drop curtain.

FRANK MONTGOMERY, of the Kalem, is producing an Indian story from a submitted script, rewritten by Richard Willis, and entitled The Silent Call. Mona Darkfeather, Charles Bartlett, Rex Downs, and Jim Davis will be seen.

AT the Majestic Studios, John Adolfi is putting on a comedy entitled A Warm Welcome, with Syd de Grey and William Nigh. Director Hale is producing a drama called Romance and Beauty, with Belle Bennett, Ernest Joy, and Frederick Vroom, while Director Lucias Henderson is making a very pretty child's picture, A House in the Tree, with Billie Garwood, Vera Sisson, Howard Davies, and Victory Bateman in the grown-up parts.

ROBERT THORNBY, at the Vitagraph Western, is producing a military drama by himself called Quantrell's Son, in which he takes the lead, a guerilla hero. For his last picture, The Turn of Jack Bellew, Mr. Thornby chartered a ship for three days.

ACTON DAVIES, dramatic critic of the New York *Sun*, has been engaged by the Edison Company to review all scenarios before they are turned over to the directors for production.

THREE Edison players have been "among those missing" recently, for various reasons. Richard Tucker is in the hospital recovering from a serious operation which has kept him out of the studio for several weeks. Edwin Boulden has been incapacitated by a severe attack of grippe, but is back in harness again, wearing that same broad smile. Julian Reed is No. 3, and he is really the "hard luck" member of the trio, for poor Julian lost an eyebrow while playing the part of a grouch who put powder in a stick of kindling wood to get revenge on a neighbor for stealing wood. But the neighbor is conscience-stricken and returns the wood. Julian lost a section of his facial decoration in the "explosion" which followed, because he would insist upon getting too close to the flash pan behind the stove. He is now wearing a dab of paint in the pictures and praying for an early return of the departed fringe.

EDWARD O'CONNOR, the Irish comedian of the Edison Stock company, is a father for the third time, the latest being a boy. The score now stands: Boys, 2; girls, 1.

BEN WILSON, who will play the lead in the forthcoming Edison detective series, "Cleek," has a theatrical experience covering several years in stock companies in Brooklyn, New York, and other large cities. He was a member of the famous Spooner company and was manager of the Park Theater at the time it burned. Among the numerous important engagements which he has played are Jimsey Smith in Paid in Full and one of the leading roles in the famous Seven Days company, in which he made a tremendous hit. Mr. Wilson has been a member of the Edison photoplayers for several years, during which time he has been a member of the various companies which have been sent to Bermuda, Cuba, and through the Canadian Rockies. He was also one of the party which spent the Winter of 1912-1913 in California. He has played so many leading roles that it is impossible to enumerate them, but he is just now attracting country-wide attention as the hero of the "Who Will Marry Mary?" series.

MURIEL OSTRICHE is to break into select magazine circles soon, a forthcoming number of a monthly magazine containing an article on her. Though only seventeen years old, Miss Ostriche is already a featured leading lady with Princess films. She entered the screen field when fifteen years old, playing small bits with the Eclair Company.

BILLY GARWOOD, of the new Majestic studio, "out on the Coast," between films, devotes his time to the cultivation of onions on Pop Cummings's farm. Some of the actors laugh and josh, but Billy is quite serious and insists that he will raise onions on a scientific and commercially profitable basis.

HARRY POLLARD has just completed a delightful "kid" picture, in which little Kathie Fischer is featured with Buster Emmons. There is a big call for these "kid" pictures. He is about to start upon another of his Freckles series.

LUBIN·FILMS

LOOK FOR OUR TWO-REEL PICTURES EVERY THURSDAY

"THE SEA ETERNAL" Two Reel Thursday, Nov. 13th
A wonderful melodrama of the Sea Coast.

"PARTNERS IN CRIME" Three Reel Thursday, Nov. 20th
A powerful story of a gang of swell yeggmen.

"A WAIF OF THE DESERT" Two Reel Thursday, Nov. 27th
A dramatic emigrant story, a tragedy of the plains.

FIVE RELEASES EACH WEEK

"THE PRICE OF VICTORY" 2000 feet Thursday, Nov. 6th
A dramatic incident of the Civil War.

"COCOANUT INDUSTRY" 400 feet Friday, Nov. 7th
Interesting and Instructive Educational picture.

"GETTING THE BEST OF DAD" 600 feet Friday, Nov. 7th
The boy turns the table on his old father and wins a pretty wife.

"HIAWANDA'S CROSS" 1000 feet Saturday, Nov. 8th
Dramatic Indian story with a thrilling denouement.

"THE LOCKED ROOM" 1000 feet Monday, Nov. 10th
Good Western story with a joke on a jealous husband.

"A MIRACLE OF LOVE" 1000 feet Tuesday, Nov. 11th
Excellent demonstration of mental suggestion, cured.

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FIVE-A-WEEK ESSANAY

COMING FRIDAY, NOVEMBER 14th! COMING FRIDAY, NOVEMBER 14th!

"THE BOOMERANG"
(IN TWO PARTS)

A drama of love, mirth and mystery, mostly mystery. Unique situations, superb backgrounds and excellent portrayal throughout the entire two thousand feet, makes this an exceptional offering. Irene Warfield, E. H. Calvert and Thomas Commerford featured. Heralds and posters ready.

Released Tuesday, November 11th
"THE MAN OUTSIDE"
This is an absolute novelty in photoplays. A dramatic attraction that will score.

Released Wednesday, November 12th
"THE LAST LAUGH"
Every inch a comedy from start to finish. A positive laugh producing picture.

Released Thursday, November 13th
"THE NEW SCHOOLMARM OF GREEN RIVER"
An unusually interesting Western drama with many exciting situations.

Released Saturday, November 15th
"'ALKALI' IKE'S AUTO"
(Released by public demand)
A screamingly funny Western comedy sensation with Augustus Carney the "Character of Fun."

COMING FRIDAY, NOVEMBER 21st! COMING FRIDAY, NOVEMBER 21st!

"THE END OF THE CIRCLE"
(IN TWO PARTS)

This is a gorgeous Western dramatic spectacle that will please the most critical picture fan. Thrilling, exciting and nerve racking situations galore—all that goes to make this a magnificent and entertaining feature. Book today. Heralds and posters now ready.

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors, 25c each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILL.

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521 First National Bank Bldg., Chicago, Ill.
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NICHOLAS POWER.

An interesting section of the Nicholas Power exhibit at the recent Electrical Exposition at the Grand Central Palace, New York, was a smoke box in which were condensing and projection lenses. An arc light was projected through these, and by means of the smoke it was made evident how light rays are focused and projected on the screen. This novelty proved a good magnet for the Power booth, where a comprehensive exhibit of their Cameragraph No. 6 and No. 6A and their dissolving stereopticon was given. The Power exhibit was the only motion picture one at the exposition, and we learn that it was very successful.

DENY GRIFFITH CONTROL

Kay-Bee, Broncho, Domino, and Keystone Deny That He Will Supervise Films

The dust is beginning to settle on the flurry caused by David W. Griffith's joining forces with the Mutual Film Corporation. First statements issued carried the impression that Griffith was to lend his abilities as general director to the entire Mutual program, but this declaration has brought forth a denial from four members of that company. The New York Motion Picture Company, controlling the Kay-Bee, Broncho and Domino releases, declares that the Vice President of that concern, Thos. Ince, supervises all scenarios and productions for that company. The Keystone Company also enters an emphatic denial, stating that the sole control of their productions rests in the hands of their Vice-President and General Manager, Max Sennett. Both of these corporations have been turning out a good quality of work, the Keystone comedies, Domino pictures of Irish life, and the Kay-Bee military productions having caused much favorable comment.

SELL MIDGAR FEATURE RIGHTS

A syndicate, which will probably operate under the name of the Midgar Exhibiting Company has purchased the Greater New York rights with an option on much additional territory to the six reel feature How Wild Animals Live. Mr. Burton, who heads the syndicate states that they contemplate sending four companies on the road with the film, about which he is very enthusiastic. Definite action on this step is being reserved pending several contracts for exclusive territory. Mr. Middleton of Midgar Features states that no matter what action is finally taken by the exhibiting company they will absolutely protect all present and future owners of exclusive territory.

PASQUALI "POMPEII" AT PARK

Owing to previous bookings for Wallacks theater, the $250,000 Pasquali production of Bulwer-Lytton's The Last Days of Pompeii moved to the Park Theater to continue its record breaking run, opening Sunday afternoon Nov. 2d to one of the largest audiences that has yet received a feature.

During the four weeks at Wallacks Theater all attendance records were broken for motion picture productions. Saturday night's performance turning away over 150 people.

The incidental descriptive music at the Park Theater will be an attraction of itself, having been especially written for the picture and bringing out as it does all the emotional value, will assist materially in carrying the story home to the audience.

TOLEDO EXHIBITORS ELECT

At the recent annual meeting the Toledo Local No. 8 of the Motion Picture Exhibitors League elected the following officers: President, W. B Gandy; First Vice-president, J. R. Smith; Second Vice-President, F. J. Sanone; and Secretary, G. C. Dupuis; Treasurer, M. Osborn; Sergeant at Arms, H. B. Hoffman. Application has also been made for a local at Lima.

WITH THE FILM MEN

They are all coming to the pictures. One of the boys from "the home town," E. Kendall Gillett, who used to call me "mister" when he wore short trousers and I was sprouting my first mustache, is now associated with the *News*.

The European Imp company returned to New York Oct. 28, and were royally welcomed by their confreres of the Universal Company. Carl Laemmle and family, Mark Dittenfass, and Walter McNamara were there, as were practically all of the Universal forces. The company, headed by Herbert Brenon, included Leah Baird, William Shay, George Hall, and an imported camera man, Mr. Barlieter.

Things are rapidly getting in shape at the new home of the Screen Club, and when completed it will be a real home, a home where you can take your friends and have a feeling of pride because you belong to it. The grill room is practically finished, and, it is expected, will be in operation this week. The dining-room service will be furnished by the Long Acre Hotel, and from the samples given us in the last few days it may be tied but you can't beat it. The lounging room floor is finished and the billiard room is all ready for the tables, two Brunswick-Balke's, the finest they manufacture. I want to call your attention, and I hope it will sink in, to the three men who have made the new home possible, King Baggot, Joe Farnham, and "Jake" Gerhardt. These men have worked night and day and are deserving of a vote of thanks from the members. The date of the formal opening has not been announced, but will be about Nov. 15.

Felix Feist, who has been arranging the fences of the Kinemacolor Company in the West, is back in New York putting on a new drama, full of heart interest, The Call of the Stork. Congratulations, papa.

Pretty postal card from Fred Gunning, which says: "Taking the rest cure. Feeling better but probably won't be back before Thanksgiving. Keep a light in the window." We will, old top, as long as we have the price of gas.

Another Britisher has arrived among us to go through the melting pot and become an American. He is Max Westebee, representing the Hepworth Film Company, of London.

When you see Jule Bernstein get him to give you the French pronunciation of Protea, which the World's Special has bought from Eclair. As nearly as I can make out it is Protay, with the accent on the last syllable. But let him do it for you.

This has been a regular May 1 to the trade papers—all the boys have been moving their jobs. Joe Farnham has quit the Billboard and taken a regular job with the All-Star Feature Corporation; Wendel Milligan leaves the *Telegraph* to take Farnham's job; George Du B. (not Dub, as one of the papers had it) Proctor leaves the *Telegraph* to go to the *Motion Picture News*. Miss McDonald, who has been reviewing pictures for the *Telegraph*, has resigned, destination not stated, which would seem to leave that publication with a new staff in the M. P. Department.

Well, here's good luck to them, for they are good fellows, all, and don't forget I am still on the old job.

It is not considered good form to say nice things about your competitors, but, good form or not, I must welcome William Allen Johnson to the ranks of the advertising fraternity. The boys of the trade press have welcomed him, for he is one of them, and a real fellow.

C. Blake Garrison sailed on the *Olympic*, recently, for a six weeks' trip, which will embrace the principal cities of Europe. He expects to close a number of agencies for unusually big subjects to be released through the Midgar Features Company, Mr. Garrison and Cecil Graham, general manager of the company, have been elected members of the Screen Club.

George Terwilliger came over from Philadelphia recently to wake up a bit and renew old friendships among the boys in the trade. The Cry of the Blood, his first effort as a director, will be released Nov. 23.

Charles Wallach, whose smiling countenance formerly shed radiance about the True Feature Company offices, is now a member of the enthusiastic crew of the World Special.

I haven't the price of a floral horseshoe to place on Stanley Twist's desk, wishing him luck in his new connection with the World Special Films Corporation, but, as far as printer's ink will go, he has my best wishes for his success.

F. J. B.

BIG KINEMACOLOR CONTRACT

One of the biggest contracts ever entered into for film service has just been closed between the Kinemacolor Company and the Progressive Investment Company. It calls for over three hundred installations of machine and weekly film service in the states of Oregon, Washington, California, Utah, Nevada, Montana and Idaho. Frank Bailey and George Grombacker represented the Progressive Company in signing the contract. Sixty of the machines were shipped last week.

BIRMINGHAM OPERATORS STRIKE

The motion picture operators of Birmingham, Alabama, are on strike and as both managers and employees are obdurate there seems little prospect of settlement. Only very recently an amicable adjustment was reached of a strike of musicians at the Orpheum, Bijou, and Majestic, that city.

MILWAUKEE MAY GET CENSOR

The Milwaukee City Council is at present conferring on an ordinance calling for a local censorship of motion picture films. John Collier, secretary to the National Board of Censorships, by arrangement with the Milwaukee exhibitors, is to address the council on the subject before final action is taken.

"POMPEII" COMPANIES EQUIPMENT

The third road company of the Pasquali production, The Last Days of Pompeii, left New York Sunday, carrying with them the most complete equipment ever sent out with a photo drama. Neither expense nor effort have been spared to insure as nearly perfect a projection, in keeping with the magnitude of the production, as possible, and to obtain this each company carries two operators, two projection machines, a mirror screen, with masked effects, and a double asbestos booth, as well as all extra machine parts.

Each company also has an advance man and a manager and carries its own lighting effects.

Music written especially for the picture, and descriptive of it, will be used at each performance.

SCENE FROM "HIS LAST FIGHT," VITAGRAPH.
Released Nov. 18 on General Film Programme.

CHARLES ARTHUR.

Photoplay fans, who are even more loyal to their favorites than followers of the spoken drama, have long enjoyed the work of Charles Arthur, whose picture we reproduce herewith. Mr. Arthur has played leads with the Lubin for the past eighteen months under the direction of Barry O'Neil. Previously he was seen in leads for the Thanhouser Corporation. Before joining the motion picture plays, Mr. Arthur had an extensive dramatic experience, including engagements with William Collier, John Mason, Arnold Daly, and others. He makes his home in New Rochelle, N. Y.

TURN LOOSE RAINEY FILM

Small Exhibitor Given Chance at Film That Broke Records in Dollar Houses

One of the biggest events in the film world for some time comes in the announcement that the Paul J. Rainey African Hunt pictures will be released on a State rights basis. For over a year these films have shown only at the dollar admission price and have broken all records. With practically all of the picture field still untouched, the film is probably only in its infancy so far as the breaking of records goes.

The Paul Rainey picture has had a most interesting and eventful history. Originally taken merely for the gratification of the millionaire hunter, who spared no expense in securing the desired effects, they were brought to this country to furnish divertisement for Mr. Rainey's friends. Joseph Bickerton, now head of the New Era Producing Company, saw the picture and was struck with its possibilities. Rainey was induced to allow public exhibition, but then came the question of what channel of exhibiting would be used. Carl Laemmle had become interested in the film, and it was decided to sell on a State rights basis. A few doubters argued that the film was not as big as its backers thought.

"Well, then, we'll prove it out," was Mr. Bickerton's reply. Bookings were secured and the film opened at a dollar admission price. The story since then is too well known for repetition. The picture certainly did prove itself, and the business to date comes close to the million dollar mark.

VITAGRAPH EXTENDING ABROAD

Over $100,000 is being expended by the Vitagraph Company of America on new works in Paris in addition to the already large factory in that city. No pictures are taken abroad, the factories being merely designed to make positives, insert the translated captions and otherwise prepare the films for the European markets.

SYRACUSE CENSOR SATISFIED

Edward E. Smith, Syracuse's newly appointed censor of motion pictures, after two weeks on the job, expresses himself as perfectly satisfied with the class of pictures being shown in that city. In the several hundred films that he has examined the censor has found only one that he deemed objectionable, and that was removed at once by the exhibitor, even though many persons in the audience declared that they saw nothing to object to.

PRAISE WAS CHARLES LAMBART'S

Through a slip of the pen in a film review published in last week's issue of THE MIRROR the credit for an excellent piece of acting on the part of Charles Lambart was given to Harry Lambert. The picture was Matrimonial Maneuvers, and Charles Lambart in his impersonation of an actor posing as a member of the nobility met with much praise from the reviewer.

IN THE COAST FILM COLONY

Photoplayers Preparing for Annual Ball—A Birth and a Marriage in News

LOS ANGELES (*Special*). — With Winter approaching under an extremely smiling sun and a heavy crop of tropical exotics, the Photoplayers again are proposing and planning for their annual ball. The initial affair proved an instantaneous success both as a social function and in a financial sense. This year it is probable that the great auditorium of the Shriners will be taxed to its limit, for the film colony has come into general recognition as a prominent factor in business here, while companies and individual players have been popularized locally by association with Los Angeles citizens.

The fellowship dinners have done much to increase and warm up the atmosphere of the organization. Studio nights are popular. Last week the programme was in charge of the Universal squad, Manager Isidor Bernstein being toastmaster, a clever man in the right place.

The Selig studios are humming these days. Manager Thomas S. Nash and Director Colin Campbell, at Edendale, are following up the big productions of The Spoilers and The Cherry Pickers, with another pretentious effort in filming Mispah. Costumes and special scenery galore have been demanded for these able efforts. At the Selig Zoo in East Los Angeles, Manager Thomas Persons is running around in circles uttering weird cries, for he also is burdened. The first of twenty-six reels concerning The Adventures of Kathlyn is going on and must be on the market within two weeks. In addition to this big task, Persons is continuing the production of multiple-reel animal pictures as well as two single reels of other material each week. Kathlyn Williams, of this studio, has just completed her strong three-reel tiger picture, written, produced, and played by herself. Not only did Miss Williams perform this tidy task, but she broke in a fiery, untamed automobile during the progress of the picture.

The Kalem Company seems to have located a strong reform studio at the old Essanay location near Hollywood. The newly organized force there put on a "dope" fiend picture for an opener and followed it with something on the dangers of joy riding. After moralizing a bit more a dozen diplomatic stories are to be put on in series, according to Colonel Pryce.

The local Lubin company is at the Presidio, San Francisco, to produce several strenuous pictures, using real military and naval settings and properties instead of the usual substitutes. Will M. Ritchey is with the company, writing the stories and otherwise aiding in the success of the productions.

Paul M. Powell, another eminent critic who was bitten by the bug and entered the moving picture game, is suffering from an overplus of attention on the part of his friends. After rending the bones of most producers in his criticism, he now is the criticised, his first Lubin picture having appeared. Kind friends have viewed For Her Brother's Sake, or something to that effect, thereafter removing Producer Powell's head, hide and pride in their "kindly" efforts to point out the error of his ways in his maiden effort. They seem to take much pleasure in these dark deeds.

Lovable Margarita Fischer, of the Universal, is reported to be recovering slowly from serious illness. Her room in the hospital has been beautified daily by floral presents from companions in the studio, and the entire colony has expressed its concern and sympathy.

General Manager Rollin S. Sturgeon, of the Western Vitagraph, contends he has a real news story for this column. One of his directors had a scene in which a lamp was overturned and the flames mounted a woman's arm. In order to try it out, Sturgeon used alcohol and used his own arm for the torch, guarded by men with hose, sand, and wet blankets. There was nothing to it. The flare did not even singe the arm and was extinguished easily. Then Miss Gonzales, the lead, tried it with the result of a burned arm and a nifty studio fire which threatened to destroy the place. And only a few weeks ago the insurance was canceled on the place because of nearby garages. Outside of poor continuity, the story has an interesting sound.

WHO, WHY, AND WHERE.

David Kirkland refuses to allow the writer to locate him anywhere but at the Essanay studio at Niles, Cal. Therefore this correction of a former paragraph is made cheerfully. He is producing.

"Here comes my daddy now." This time it is True Boardman, the notable player, now with the Essanay at Niles. It is a girl and the subject of many toasts at the Photoplayers.

Director Wallace Reid and Dorothy Davenport, his leading lady at the Universal, have married here. The day following the ceremonies, both appeared in the studio for work, with every camera in the yard turned on them, while many other scoundrels flung rice, old shoes, and humorous remarks.

Joe De Grasse has scored splendidly in Western pictures since joining the Ammex at San Diego.

Cleo Maddison is taking leads with Director Dave Hartford at the Universal. She is reported to be a genuine "find."

Al. E. Christie, widely known for the comedies he had put on for the Universal, has the temerity to attack sex problems in drama. As he has youth and physical strength, he may survive the effort.

Lucille Younge, known in Bison and Nestor pictures, has joined the Frontier Company.

Helen Case is taking leads with Robert Leonard at the Universal. She has a most winning personality and is very strong in her work. W. E. WING.

WELCOME STANLEY TWIST

Informal Dinner Celebrates His Affiliation with E. Mandelbaum in World's Special

Stanley Twist is now up to his shoulders in work at the offices of the World's Special Company, but it will be a long time before the memory of the informal gathering that was held to welcome him to New York and celebrated his becoming affiliated with E. Mandelbaum, passes away. There were present representatives from all of the trade papers and others prominent in the film world.

After the business of discussing the following menu: Hors d'œuvre à la World; Oysters à la Mirror; Soup à la Billboard; Fish à la News; Entree à la Syndicate; Green peas, Telegraph style; Potatoes Motography; Squab à la Pompeii; Salad La Miserable; Ice Cream; World's Special. Cocktail; Chateau St. Bris; Pommery—Mr. Mandelbaum told some of the plans of his company, the World Special Films Corporation. Their aim is to make a campaign of education for the motion picture industry, and if his plans do not miscarry they should be a very important factor in the uplift of the motion picture. Mr. Twist spoke along the lines of a common interest among the manufacturers for a world-wide campaign for the betterment of the industry, eliminating all petty jealousy and business rivalry in a common cause of uplift for the business in general.

This is the list of those present, all of whom concurred in the ideas of both Mr. Mandelbaum and Mr. Twist: Mr. E. Mandelbaum, the president of the company; James J. Hoff, the *Moving Picture World*; William A. Johnston, the *Motion Picture News*; Mabel Condon, *Motography*; Arthur Leslie, Ernest Shipman, J. W. Farnham, George D. Proctor, and Fred J. Beecroft, DRAMATIC MIRROR.

GEORGE KLEINE NOTES

There are few brands of film made in which more daring exploits are performed than the Eclipse make, released in America by George Kleine. Certainly the Eclipse Company never asked an actor to perform a more daring bit of work than that done by Arizona Bill, leading man for Eclipse, in a coming two-reel, the name of which has not yet been determined. Aside from the thrills of a race between an automobile and an aeroplane, there is a spectacular touch in which the Bleriot monoplane, in which are seated Arizona Bill and his wife, blows up and and falls to the earth, taking the two performers with it. This occurs in full view of the camera and is entirely too plain to be trickery. Without doubt a more daring piece of work has never been done in pictures.

One of the most interesting visitors at the offices of the Kleine Optical Company in many a day was Lung Yi-sung, an intelligent and wealthy Chinese, now touring the world in search of information concerning American pictures and picture-makers, which he can use to advantage in the new China. Mr. Yi-sung says that picture theaters in Shanghai do not open until nine o'clock and run until midnight, that the cheapest seats are 75 cents in American money and $1.75 for the highest. Needless to say, the moving picture show is a rare institution and patronized only by the wealthy. Mr. Yi-sung believes that a splendid opportunity exists in China for the same character of picture theaters that he finds here, and thinks that the remarkable interest in pictures evinced by his brothers on the Coast can easily be duplicated among the five hundred millions of his native land.

A national holiday for all the school children in Italy has been declared by the King in order that they may have an opportunity to witness the Ambrosio, The Last Days of Pompeii. Special equipment has been provided by the Italian Government for its many schools, which are not now equipped even with stereopticon.

The National Board of Censorship, that conservative body that makes it a duty to never enthuse over any subject, in their report on George Kleine's Last Days of Pompeii, give the educational value as "good;" artistic value, "good;" entertainment value, "good," and moral effect, "good." The printed blank of the National Board contents itself with the use of the mild word "good," instead of "excellent," "splendid," or other adjectives that might verge upon the enthusiastic. Hence, Kleine's Last Days of Pompeii got the highest rating possible, and lest their printed form should fail of its purpose the National Board wrote across the bottom: "Beautiful, Wonderful, Very Fine."

TWENTY-TWO "POMPEII" COMPANIES

George Kleine has fifteen companies now touring the United States and Canada with his marvelous photodrama, Quo Vadis, and twenty-two with the Ambrosio version of The Last Days of Pompeii. Though he took his time getting the production started, Kleine has lost no time in blanketing the country with the film of Pompeii.

CONTRACT FOR WARNERS

Cleveland's new $500,000 playhouse, the Miles Theater, which seats 2100, has contracted for the Warner Feature Service. H. Charnas, Warner's Cleveland Manager, conducted the negotiations.

THE FAITHLESS FRIEND

A stirring Western drama, full of action, and in which the unexpected often happens. A man who finds friend and sweetheart faithless, joins an Indian tribe. The hand of fate brings him compensation.

TWO PART **PATHEPLAY** Released Nov. 27

FEATURE FILMS ON THE MARKET

"JANET OF THE DUNES" STRONG

Edison Drama Appeals—"Next Generation" Has Big Climax—"The Toll of the Marshes"

"JANET OF THE DUNES"

Two-Reel Drama. Produced by the Edison Company and Released Oct. 31.

Devant, a City Man ..... Herbert Prior
Janet, a Country Girl ..... Mabel Trunelle
Captain Billy ..... Charles Ogle
Janet, the Daughter of Janet... Mabel Trunelle
Richard, an Artist ..... Richard Tinker
Katherine, Richard's Fiancee ..... Nellie Grant

A two-reel masterpiece from the story by Harriet Comstock. This film is the last word in moving picture art. The scenery throughout the play is wonderful, the acting is beyond criticism, the staging is the height of poetic and realistic imagination, the photography is excellent throughout, and as for the plot itself, any one acquainted with the story will not doubt that the emotional interest is well sustained throughout. The only criticism to be made is the fact that the shipwreck shown was unnecessary, and while this was picturesque padding, the production would be stronger without it. It is unfair to single out any particular piece of acting as superior to the rest. Our congratulations to the director and cast who have produced this film.

The scene is laid on the sea coast of England, where a city-bred man, Devant, meets the coy and comely country maiden, Janet. Their acquaintance ripens into love and Janet deserts Billy, her fisher sweetheart. His vacation at an end, Devant desires to end what he considers a Summer's flirtation. He tells Janet so, and leaves. Billy, who has watched the departure, is just in time to prevent the love-stricken girl from throwing herself into the ocean. He then writes, and later goes for Devant, and the latter comes back to Janet and they are married on the Dunes. A year later she receives word from him that he is going to leave her and offers to pay her money enough for support. Janet takes her little girl baby and, going back to the dunes, leaves it, with a note, on Billy's doorstep. Then she casts herself into the sea. Janet, the daughter, a girl of eighteen, the role being played by Mabel Trunelle in this generation as well, is acquainted by Billy, grown rather gray, with the facts of her mother's life. Janet has been in the habit of visiting an empty house, where she read whatever was in the library. The owner of the house returns unexpectedly and recognizes his daughter, but says nothing. In the meantime Janet has fallen in love with an artist, Richard. Richard, the artist, paints Janet's portrait, and wanting to see the finished work, she creeps into his studio. Just then Katherine and Devant enter, and Janet learns of Katherine's engagement to Richard. Heartbroken, she seeks the solitude of the dunes, suffering as she imagines her mother before her could never have suffered. Months elapse, and then Richard breaks his engagement with Katherine, whom he finds that he no longer loves. He leaves for the dunes. The ship on which he travels is wrecked, but he is rescued and brought ashore. Janet is waiting for him, and in each other's arms the lovers experience the moment of their lives. F.

"THE TOLL OF THE MARSHES"

Two-Reel Drama. Produced by the Essanay Company and Released Oct. 31.

John A. ..... Francis Bushman
His Mother ..... Helen Dunbar
Rogers, the Land Shark ..... Frank Dayton
His Secretary ..... William Bailey
Mrs. Rogers ..... Juanita Dalmores
Josephine, Rogers's Daughter .. Josephine Duval

This is a two-reel offering teaching the wiles of the real estate man who tries to sell lots in some far-off locality, and as such it should be a lesson of warning to the unwary. But outside of this there is very little to recommend the play. It drags at the start and should have not been over a reel in length. Moreover, the story takes us most of the time to the "flag" lands of the South, and though this may be scenery true to the plot, it is an uninteresting setting at best, and as such does not help to increase the interest in a rather meagre plot. The title could have been more aptly chosen. The acting and photography are good.

John and his mother invest every cent of their savings in a twenty-acre plot in the South. Arrived at the plot, they find it in the midst of the "flag" country, flag being a species of cattail. Too poor to return home, the mother and son adopt the nomadic existence of the flag gatherers, and we are shown their poverty and sickness ridden life. Rogers, the man from whom they bought their land, and his family, are in the immediate neighborhood, business having compelled him to risk his presence near where his victims are. His little daughter becomes lost among the flags and wanders, finally, into the camp of the pickers. Looking for her, the father wanders into the same place, and his infuriated victims are about to kill him when he promises to refund all their money. The fact that he finds his daughter is recompense for the money he has to return. F.

"THE NEXT GENERATION"

Two-Part Vitagraph Drama, by Sarah H. Starr. Directed by L. Rogers Lytton and Released by the Vitagraph Company Oct. 25.

Vincent Strong, Shipbuilder ..... Harry Mercer
Mrs. Strong, His Wife ..... Rose R. Tapley
Carl Strong, His Nephew ..... Leo Delaney
Mr. Barnes ..... Charles Eldridge
Janice Barnes ..... Edith Storey

A film story with a climax that is one hundred per cent. strong. The rest of the plot has been subordinated to lead up to this climax, and the whole has been well staged and is acted with ability. The work of Harry Morey in a good part stands out.

Strong, a master shipbuilder, takes his nephew with him to teach him his business. The nephew succeeds and his uncle is forced to acknowledge the discovery of a greater genius than his own, but he keeps this to himself and discourages the young man. All this while Strong's wife, an invalid, has been declining, and finally, with only the loyal nephew at her side, she expires, her husband being off with roistering companions. Some time later we see Strong perfecting his masterpiece in the way of shipbuilding. The nephew finds a flaw in the construction and remedies it, but the conceit of the older man will not acknowledge it and insists upon building the ship as originally planned. A couple of years later the ship is launched, although in the meanwhile the young man has done his best to point out the impending danger. The ship sails bravely, and only after it is gone is the nephew able to convince the directors of the faulty construction and the fact that in all probability the ship will never reach its destination. It may be as well to add that the nephew is engaged to the girl he has been keeping company with, for he and all the rest drop out of the story, and we are alone with the ship on the high sea. A dance is in progress, when the boilers blow up and the ensuing scenes of how the passengers are taken off in the small boats are truly exciting. Finally Strong finds himself in his cabin, deserted, on the sinking vessel, and in the end we see the inrushing waters that are about to overcome the man whose conceit and obstinacy were the cause of his death. F.

SCENE FROM "JANET OF THE DUNES," EDISON.
Feature Release on General Film Programme.

"THE BRIDGE OF SHADOWS"

W. E. Wing's Two-Part Drama Produced by the Selig Company. Released Oct. 13.

Edward Warren ..... H. A. Lockwood
Francis Edmunds ..... William Brown
Judge Beanlon ..... Al. W. Filson
Officer O'Brien ..... Al. Hatch
Officer Johnson ..... George Ketcham
Blanche Edmunds ..... Mabel Van Buren
Mrs. Beanlon ..... Lea Errol
Becky Sharp ..... Camille Astor

President Edmunds, of the Ohio Insurance Company, having suffered great financial losses due to floods, sends note, enclosing office key, to Edward Warren, his bookkeeper, to have latter meet him that night to approximate liabilities to the firm. Warren enters the office and is arrested, on suspicion of tampering with books, by detectives. He has officers telephone Edmund's residence, but the insurance president, in the meantime, receiving a telegram to the effect that the floods had wiped him out, which produces a death stroke. Warren is taken to the police station. Blanche, the dead man's daughter, settles with her father's creditors, and is forced to work as a milliner. The people of her set avoid her. The inexperienced girl is soon discharged for incompetence; gets a job as waitress, and after a short trial is fired. Warren is acquitted of the charge, fails to get another office position, and is forced to take a job loading hay. He is unable to do the hard work and gets fired. Wandering about the streets, homeless, friendless, and hungry, he comtemplates suicide. Blanche, crossing the bridge, prevents him from jumping into the river. She buys two sandwiches and they go into the park to eat them on the bench, on which they sleep that night. In the morning, Warren, saving a park policeman from being killed by thugs, the officer gets him re-employed as a hay-loader. Blanche, stopping at a gypsy camp, finds a lost child, and on restoring it to its parents, is offered the position of maid to the tot. Warren calls on her, but is denounced by her employer, who turns out to be the judge that discharged him. Blanche claims that Warren's story is true, and divulges that she is Edmunds's daughter. Later, the court favors the Edmunds Insurance Company and Blanche returns to her former home. She hunts up Warren, about to leave the city, finds him at the bridge and takes him home in her automobile.

The director has silenced the hollow ring of this story by the splendid craftsmanship with which he heightened its dramatic situations. The capable work of the people in the cast makes The Bridge a strong film structure. C.

"THE TAKING OF RATTLESNAKE BILL"

Two-Reel Melodrama. Produced by the Lubin Company. Released Oct. 16.

Rattlesnake Bill ..... John Ince
Sheriff Granger ..... William Carr
Doctor ..... J. Thatcher
Bar Tender ..... Charles Kelly
Stage Driver ..... John Keenan
Pete ..... Kid Bill Arthur
Conductor ..... Billy Roesher

Sheriff Granger's deputies failing to trail Rattlesnake Bill after he has held up a stage coach, their chief makes a threat that he would give $100 to see the outlaw for just one minute. Bill's partner, buying supplies in town, overhears the sheriff's remark and tells Rattlesnake. The two outlaws ride to town, and while Bill's partner attends to the sheriff and his posse's horses, the Rattler enters the saloon, holds the officers up and makes Granger fork over the century. Bill escapes to the woods, and finding a little girl, that had been left behind by a stage driver, asleep on the ground, places her across the pommel of his saddle and takes her to his cabin. The tot is suddenly taken ill. Bill rides to town, holds up a doctor, and forces him to accompany him and attend the child. The physician, after diagnosing her case, prescribes absolute quiet, claiming that a sudden noise might prove fatal to the little girl. The sheriff, stung by Bill's audacity, sets out alone and tracks the outlaw to his lair by the doctor's horse's tracks leading from the cabin. Rattlesnake sees Granger enter, but fearing to wake the sick child by shooting the sheriff, surrenders and is handcuffed. Smoke signals bring his deputies to the outlaw's cabin. Then the sheriff discovers that the sick child is his own little girl and congratulates Bill.

John Ince brings to the part of Bill all the dash and bravado that once characterised the Western desperado. His colleagues, besides giving him capable support, carve a niche for themselves in film fame by their reckless saddle artistry. Throughout the piece pathos blends with beautifully picturesque touches. C.

Out of the Storm (Broncho, Oct. 29).—Grace, a young girl, who previous to her marriage with a ranchman had consorted with Horan, a crook, receives a letter from him to the effect that he has escaped from the Joliet prison and is on his way to meet her. During the trip he is arrested on suspicion, taken to the sheriff's office, but succeeds in effecting an escape. Grace's husband, while returning home from an encounter with a band of hostile buffalo hunting Indians, wrongfully suspected of cattle rustling, falls from his pony into an abandoned mine, and nearly drowns in a heavy storm that floods the excavation. Horan arrives at the ranch, and persuades Grace to elope with him. As the couple are riding past the mine, they hear the despairing cries of the ranchman struggling in the torrent. Horan stops, lowers his lasso to the ranchman, and has his broncho pull him out of the mine. When the crook discovers that the man he rescued is the husband of the woman with whom he is about to elope his better nature asserts itself, and, slinging the helpless man across the pommel of his saddle, he takes him back to his ranch. Hardly have they arrived when the place is attacked by Indians, and, in the exchange of bullets, Horan is killed. His shallow grave marks the last chapter in the erring woman's buried past. A melodrama of prairie lore that wins favor with lovers of daring and skillful horsemanship. Indian fighting, and spectacular stage falls. From reel to reel the dramatic action is continuous, which is the secret of effective drama success. Photography good. Cavalcade scenes capably managed. C.

HELEN GARDNER AS "A PRINCESS OF BAGDAD."

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"THE DIVER"

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"THE KING'S MAN"—Northwestern Drama — **Monday, Nov. 3**
His courage, inspired by love, wins for him the daughter of a brave man. Her father, with his last breath, defends her from the villainous attack of a half-breed.

"HIS SILVER BACHELORHOOD"—Drama — **Tuesday, Nov. 4**
To satisfy her vanity, she rejects one man to endure years of remorse with another. When she returns to her first and only love, it is too late. Featuring NORMA TALMADGE, LEO DELANEY and HARRY NORTHRUP.

"THE HOODOO UMBRELLA" } Comedy
"ANCIENT TEMPLES OF KARNAK" } and Topical — **Wednesday, Nov. 5**
1. It is possessed and does all sorts of strange and startling things. KATE PRICE and HUGHIE MACK help keep up the laughter. 2. Scenes along the River Nile.

"A BROKEN MELODY"—Drama — **Thursday, Nov. 6**
The end brings with it release from sorrow and love wins for the young sheriff the reward of his sacrifice. The Melody ceases but their happiness continues.

"FLAMING HEARTS"—Comedy — **Friday, Nov. 7**
The affectionate JOSIE SADLER sets the hearts of JOHN BUNNY and HUGHIE MACK afire. John hesitates while Hughie plunges in and captures the prize.

"THE DIVER"—Drama—Special Feature in Two Parts — **Saturday, Nov. 8**
Her beauty and wonderful aquatic skill arouse the jealousy of another woman. Her plunge into the Niagara Falls and her rescue of a child from the seething cataract, wins the love she so richly deserves and completely overthrows her traducer. EARLE WILLIAMS, ROSE TAPLEY and MLLE. "IDEAL" make the picture beyond compare.

SIX-A-WEEK

"THIEVES"—Drama — Monday, Nov. 10
"THE PRICE OF THOUGHTLESSNESS" } Comedy
"THE CANALS OF VENICE" } and Topical — Tuesday, Nov. 11
"AN ELOPEMENT AT HOME"—Comedy — Wednesday, Nov. 12
"THE RIGHT MAN"—Drama — Thursday, Nov. 13
"FANNY'S CONSPIRACY"—Comedy — Friday, Nov. 14
"JERRY'S MOTHER-IN-LAW"—Special Feature in Two Parts — Saturday, Nov. 15

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"THE FINGER PRINT"

Two-Reel Drama by Arthur Preston Hawkins. Produced by the Selig Company. Released Oct. 22.

Dan Woods ..... Jack Nelson
Bert Ainslie ..... Normal Fowler
Nellie Wilson ..... Winifred Greenwood
Mrs. Woods ..... Mrs. Louise Kelly
Mrs. Ainslie ..... Rose Evans
Muntone ..... Charles Clarey
Dabney ..... Lafayette McKee
Clerk ..... J. Vernon
Client ..... J. T. Dammerford
Lawyer ..... George Cox

Dan Woods and Bert Ainslie, though the former is poor and the latter wealthy, are room mates at a co-educational college. The two students are also suitors for the hand of Nellie Wilson, a college girl. At commencement Dan proposes and is accepted. Dabney, Ainslie's valet, in packing, after graduation, accidentally puts Dan's tennis shoes in Bert's trunk. The two graduates return to their native town. Dan, while waiting for a position worthy of his education, takes a job as telegraph wireman to support his mother, while Bert, chafing under the loss of Nellie, starts to go the pace. Returning home one night in an intoxicated condition he is followed by a burglar, who enters the house and robs the safe. The next morning, prompted by jealousy, Bert throws suspicion on Dan by planting the former's tennis shoes in the garden, causing the police to arrest Woods. Nellie, learning that her sweetheart is in jail, engages Muntone, a famous detective, to clear him of the charge. The sleuth calls at the Ainslie residence, discovers strange finger print marks on Mrs. Ainslie's hand mirror, compares them with his Bertillion chart, traces the thief to a saloon, and, disguised as a farmer, engages him in a game of seven-up. During the play he shakes the crook's hand and catches his thumb print on his stiff cuff. Finding the prints identical, he telephones headquarters and has the thief arrested. When brought into court by Muntone, together with the evidence adduced, and Ainslie's eleventh hour confession, Bert is acquitted.

Though the producer spent a lot of unnecessary film on giving the piece its freshwater college atmosphere, he handled the various scenes following graduation with a master hand. The players responded artistically to his direction. C.

Black Sheep (Broncho, Oct. 22).—Jim Foster is sent from home because of his quarrelsome disposition and love of drink. He goes to Arizona, where in a fight he kills a deputy sheriff. It was really in self-defense, but feeling that he will not get a square deal from the sheriff he becomes an outlaw. Molly, his sweetheart, is coming West to tell him of his father's death, when the stage coach bearing her is set upon by Indians. Jim, who sees the hold-up, risks arrest to warn the sheriff and the Indians are routed. The Black Sheep carries Molly, slightly wounded, to the village, where the sheriff comes to arrest him. When the cowboys see how things stand, they prevail on the sheriff to drop the case and all ends happily. A conventional but nevertheless interesting Western picture. Well acted, especially by the player portraying the Black Sheep. Photography good. The director has uncovered some wonderful settings. W.

The Foreman's Treachery (Edison, Oct. 17).—A rural drama, in a very pretty setting, by Anne and Bannister Merwin. In the end there is a most realistic chase, with some magnificent scenery. The interest is intense throughout a greater part of the film. The laurels for the acting go to Leslie Oswald as the half-witted brother, although all the others do well also. In his jealousy of David, a laborer, who is preferred by Anne Lloyd, daughter of the miser Lloyd, Griffith, superintendent of the mine, tries to maim his rival by an apparent accident. David escapes this. Then Griffith and a couple of others discover a bonanza, and determine to buy the mine, which has never paved, and is, accordingly, for sale. He comes to an agreement with the mine owner, but on his way back he sees the miser, Lloyd, take his hoard out of a secret hiding place. Griffith follows, sees him hide his accumulated wealth in the ruins of an old abbey. He throws Lloyd into an old well, and secures the money, leaving a tobacco pouch belonging to David at the scene of his crime. David now discovers the same bonanza that Griffith found, but has to fight his way to the mine owner, as Griffith and his confederates do their best to prevent his going. David, Griffith, the mine owner, Anne, the daughter, and Lloyd's body all arrive at the scene at once. Guilt of Lloyd's death attaches itself to David, because of the tobacco pouch, but the half-witted brother who witnessed the murder clears up the situation, and the flight of Griffith ensues. The latter is killed accidentally. The director's eye for good effects has given us some worth while scenes. F.

Broncho Billy Gets Square (Essanay, Oct. 17).—A Western drama showing how one pal betrayed another, but loses in the end. The plot is good, and holds the interest, but a lack of subtitles at one point makes it rather vague. However, it is well staged in the usual Western manner, and the acting is evenly balanced, although the work of G. M. Anderson as Broncho Billy deserves particular mention. Several scenes are highly dramatic. Broncho Billy and his pal fall out over an Indian girl, who prefers the former. Hurt by this preference, his pal informs the sheriff of Billy's retreat (they are both wanted by the law for holding up a stage coach). In a realistic scene the house is attacked, fired, and Billy taken. He is landed in prison, swearing vengeance against the pal who betrayed him. After a lapse of fifteen years we see a white-haired Broncho Billy receiving an honorable discharge from prison, and a letter of recommendation to his son from the warden of the prison. Now for the complications and the thrilling scenes. The warden's son and the daughter of the storekeeper are lovers. The storekeeper gambles his money away, and gives a note for his property to the gambler, who is also in love with his daughter, and is, moreover, Billy's ex-pal. The latter presses his suit, and to avert financial ruin, her father persuades her to marry him. But Broncho Billy, recognizing his sworn enemy, rides away for the Indian girl, whom his former pal married after Billy's imprisonment, but later deserted. As the wedding ceremony is about to be performed the Indian girl arrives and claims her husband. She leads him away while the girl and her sweetheart are united. A two-reel film. F.

KALEM FILMS

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Bloodhounds track the thieves and bring about their capture by a young criminologist. ***Released Monday, November 17th***

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The LAUNDRESS AND THE LADY

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(On the same Reel)

THE DUBLIN HORSESHOW

Showing some of the finest horses in the world participating in this famous Irish event.

Released Friday, November 21st

PRIMITIVE MAN

The mountaineer's unwarranted jealousy brings about a most unusual situation. Tom Moore plays the leading role.

Released Saturday, November 22d

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KALEM COMPANY

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"PHANTOMS," A SELIG FEATURE.
Released Nov. 10 on General Film Programme.

PARIS BARS CELLULOID

Must Use Pathe-Controlled Film, Declared Uninflammable—Conflicts Ahead

Interesting complications seem certain to ensue if the Paris authorities carry out their mandate that after Dec. 1 no pictures taken on celluloid films may be shown in that city. The police order followed the announcement by Pathe Freres' foreign laboratories that they had succeeded in making an absolutely uninflammable film. In Paris and other French cities the idea took by storm and drastic legislation followed. Since ninety-five per cent. of the present film supply is made by the Eastman Kodak Company on celluloid stock, it appears that the French authorities will have to back down or Paris will go for some time with only the few pictures being made on the new film.

At the New Jersey offices of the Pathe Freres Company a MIRROR representative was told that none of the uninflammable film had been seen on this side of the Atlantic. The American representative could not understand the speedy action of the Paris police, which will probably mean that even the Pathe pictures now being made in this country will be barred from exhibition in many French cities. "We have received advices, however," he stated, "from our foreign laboratories that they are really making an absolutely non-inflammable and non-explosive film. No matter what heat it is subjected to, the film will neither ignite nor explode, but will merely melt. The process has undergone extensive tests by the Paris fire department and has given entire satisfaction."

Thomas Edison, when told of the new French law, dictated this statement: "There is no possible material known that takes the place of the present celluloid film. In this country the insurance companies have been so strict that everything pertaining to the film and machine is incased in iron and asbestos, so that the chance of a fire is reduced almost to immunity. Out of 13,000 motion picture theaters we scarcely ever hear of a fire although the theaters are running almost continuously. The amount of film stored in the fireproof booth at any one time is so small that it is difficult to imagine any danger to the theater even if the whole amount should burn up. A properly designed machine provides immunity aside from the fireproof booth."

The cable dispatches state that the new film consists of cellulose impregnated with paraffin and alum. Cellulose, treated with a mixture of nitric and sulphuric acid, forms the basis of the film now in common use.

Phil Gleichman, vice-president and general manager of the World Special Films Corporation, is in the West opening several new branch offices.

KINEMACOLOR IN SCHOOLS

Color Photography Company to Devote Special Attention to Educational Films

The Kinemacolor Company of America is formulating plans to devote special attention to educational films in the future, with the idea of having them introduced in schools, colleges and associations of all kinds. The company's plans have in view a marked departure from the present type of "educational" films, which are intended mainly for public exhibition. The subjects and treatment of the new Kinemacolor films are being arranged so that they will be adapted to use in actual teaching.

A film on a medical subject has just been arranged for Dr. Sprague Carlton, of New York, who used the screen as an aid in his lecture before the Homeopathic Medical Society of New York at Syracuse last week.

DOINGS IN SELIG COMPANIES

Through special permission a company of Selig Players was recently allowed to take a number of scenes for a forthcoming film by Lanier Bartlett on the famous Busch estate. Colin Campbell is producing the film in which Bessie Eyton, Wheeler Oakman, and Harry Lonsdale will be seen.

The wonderful success accorded Doc Yak Dreams, the Selig trick-picture feature by Sidney Smith, the Chicago *Tribune* cartoonist, has caused the company to make this a regular feature. Maibelle Heikes Justice, whose scenarios for the Selig Company have brought much notice, has written a series of stories of the lumber country that will shortly be released. The dramatist spent the better part of last Summer in the Canadian woods getting the material direct from life.

Four elephants and a drove of dromedaries, recent acquisitions to the Selig Zoo, have been put right to work by Director Huntly in a story of North Africa entitled Through the Centuries.

TWO CLEVELAND ORGANIZATIONS

There are two Cleveland exhibitor's organizations now. Last week the members of the Motion Picture Exhibitors' League met under the leadership of Edward Kohl. At the same time the Cleveland Motion Picture Exhibitors' Association, composed of seceders from the League, was holding its regular weekly meeting. The new organization boasts of about fifty members, and was formed several weeks ago following the split over the question of State censorship.

THERE'S A "LITTLE COMMODORE" NOW

Commodore J. Stuart Blackton, of the Vitagraph Company, is smilingly receiving the congratulations of his associates on the arrival of an addition to the family. It's a son, and both he and Mrs. Blackton are doing well, thank you.

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LOST IN THE JUNGLE
A WISE OLD ELEPHANT
WAMBA, A CHILD OF THE JUNGLE
IN THE MIDST OF THE JUNGLE
TERRORS OF THE JUNGLE
THOR, LORD OF THE JUNGLE

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FEATURE FILMS

"A DAUGHTER OF THE UNDERWORLD"

Two-Part Melodrama. Produced by the Kalem Company. Released Oct. 22.

The Father ..... William West
The Son ..... Paul Hurst
The Daughter ..... Billie Rhodes
The Clergyman ..... Carlyle Blackwell
The Clergyman's Mother ..... Jane Wolfe
The Squealer ..... Knute Rham

Snatching a woman's purse, a girl of the slums eludes the pursuing officers by entering a settlement mission and mixing with the congregation. After the services the minister gives the crook a small Bible and asks her to attend again. The girl's brother and his pals crack a safe and, being "squealed" on by a man whom they previously "did up" in a saloon, are arrested. During the battle with the police one of the crackmen is mortally wounded, but succeeds in getting safely to his den. The girl, seeing that the man is dying, calls at the house of the clergyman and persuades him to minister to the doomed crook. The clergyman exerts his influence on the girl, redeems her from dishonesty, and gets her to come and live with his mother and him. Two years later, the girl's brother having served his prison term, locates her and demands what money she possesses. One night the squealer, recognizing the girl as she is leaving the mission with the minister, insults her, and is promptly knocked down by her escort. Smarting under the blow, the thug, on the following night, enters the minister's home with the intention of getting even. The crook, calling on his sister, encounters the squealer with drawn revolver bent on killing the churchman, chokes him to death and escapes. The detective put on the case arrests the minister for murder. The girl, wishing to clear her benefactor of the crime, dons her old clothes, calls on her brother at his lodgings, gets him intoxicated, locks him in his room and then telephones the police, who arrive and arrest him. At the station the crook, seeing that the minister is being held on the charge of killing the squealer, confesses his guilt. As he is being led away the parson shakes his hand, and then turns to comfort the girl.

A crook story abounding in melodramatic situations that compel attention throughout. Though it brings nothing new in criminal lore to the canvas, it succeeds in ranking with the best pieces of that type of photoplay. The people in the cast acquit themselves creditably. The director displayed excellent discretion in putting over his effects. C.

The Spender (Victor, Oct. 31).—Bobby Lang, a wealthy young spendthrift, gives a box party to his friends at a vaudeville theater—a most unusual occurrence. An actress on the bill recognizes Bobby as her boy playmate before he went off to preparatory school, and, in methods not countenanced by theater managers strives to attract his attention. Flo later makes the spender's acquaintance, calls chaperoned at his apartment, and borrows $5,000 from him. She leaves her cloak behind, and telephones for him to bring it to her suite. Once there, she engages him in a game of poker, and, with the aid of a mirror, separates him from his bankroll. On Bobby's next visit, Flo persuades him to give her a check for a large amount. The following day, together with the large sums that Bobby has lost at cards to his cronies, the spender is declared bankrupt. While at his club, where he receives the cold shoulder from his old cronies, he gets a note inviting him to call on a girl of his boyhood days. He goes to his old homestead, which has been sold to pay his debts, and discovers Flo, who has bought it, at the well—with a welcome. Florence Lawrence, featured in this twin-reeler, and a capable supporting cast, consisting of Earl Fox, Miss E. Van Ottinger, Jack Newton, Frank Bennett, and Charles Craig, succeed in driving their shaky canvas vehicle to a great finish. Harry Solter's direction, counted with the keen eye of the camera man, deserve special mention. C.

The Fifth String (Selig, Sept. 15).—John Phillips Sousa, so accustomed to having his musical compositions recorded on the phonograph, will no doubt experience a new and keener pleasure in seeing his pen effort, The Fifth String, recorded in photography. Its splendid film presentation in two reels does full justice to the story, and in respect to construction, photography, and all of the elements that contribute to an interesting picture is a credit to the producers. The people of the cast worked as harmoniously as the orchestra that furnished the incidental music. Thomas Curtican as Angelo Diotti, the musician, gave a faithful and artistic performance, ably seconded by Adrienne Kroell as Mildred Wallace, the girl who remained unmoved by his violin until he played on the string of death. L. B. McKee's Satan was an impressive pantomimic study. Charles Clary, Edwin Wallace, and Alma Russell contributed creditably. C.

The Trail of the Lost Chord (American, Nov. 17).—An adaptation of the poem, "The Lost Chord," produced in two reels. The setting is in California, the story is well adapted to just such a background and the acting is good. Photography above reproach. The plot is involved and rather obscure, and the end of the film leaves us rather in doubt as to whether we have seen the end or not, for we are still in doubt. The subtitles, while poetic, are not vital to the story, and what explanation there is is done in prose, thereby spoiling the high artistic effect with which the film is handled. The old monk is sitting at his organ, idly fingering the keys, seeking for a lost chord, and then musing over his early life, when as a music teacher he wooed and won the heart of a beautiful and good young maid. But her father did not approve of music teachers, whom he considered a lazy lot. To prove his worth, the young fellow set to work in the orchard, and when he had finally purchased his own orchard, and showed this to the father, permission was given for the match. But on the way to the church the bride's horse runs away, and she is thrown and killed. Thereafter a certain lost chord always bothers him, and his entry into the church only seems to bring him closer to its discovery, but not the actual finding of it. He adopts the son of a poor dying woman, and thinks that the joy he sees in the boy's growth and his happy love match will help him find the lost chord. He dies, at last, without finding it, and we realise that the chord he was searching for represented the loss to his own soul at the death of the woman he loved. F.

The War of the Cattle Range (Bison, Nov. 25).—A two-reel Bison with the usual large number of cowboys, Mexicans and Indians. It is a Western set in the conventional prairie scenery. Jealousy between two of the ranch foremen is brought to a head when one, William Clifford, is selected to meet the new school teacher, Phyllis Banridge, the rival, manages, however, to get her for part of the way, and the rivalry is now an open one. Paul, the brother of the school teacher, arrives, and is broken into ranch life by the cowboys. He makes love to the rancher's daughter, but at the same time goes into debt to Banridge, the latter a gambler and thief. A raid by the latter's band is discovered by Paul, who brings the cowboys to their retreat and a fine fight ensues. The band of cattle rustlers escape, however, and a long and exciting chase is necessary before their capture. Banridge escapes again, but is finally brought to bay on the roof of the ranch and is killed. The two couples, Paul and the rancher's daughter and Clifford and the school teacher, are now seen arranging things in a manner satisfactory to themselves. The acting is as capable as the conventional story will allow. Direction excellent. F.

The Temptation of Jane (Imp, Nov. 3).—An artist model hears a girl, unable to find employment, crying. She enters her hall, hears Jane's story, tells her that her face is her meal ticket, and introduces her to her artist employer to pose. A wealthy but profligate friend of the artist sees the girl posing in the studio, invites her to dine at a cafe and, later, takes her to her lodgings in his automobile. On the following day Jane receives from her admirer flowers and expensive gowns. The artist's model, envious of the girl's success, advises her to return the presents. The girl takes them to the studio, and gives them back to their donor. After she has gone, the artist's model tramples the finery. The young millionaire invites the country girl to a supper party at his bachelor apartments, and, as she is about to attend, her mother arrives in town. The artist and his model inform the woman where her daughter is, and take her to the spender's apartments in order to bring about a rupture between the young people. The profligate, having discovered in the girl's glove, a crumpled note written by the mother to her daughter, hoping that she will always remain a good woman, welcomes the mother and asks her for Jane's hand in marriage. This story (though obvious and conventional, has been so well handled by the director that it makes a fairly interesting two-reel film. The piece also owes no small debt to the convincing efforts of the players. C.

"THE HAUNTS OF FEAR," TWO-REEL PATHE.
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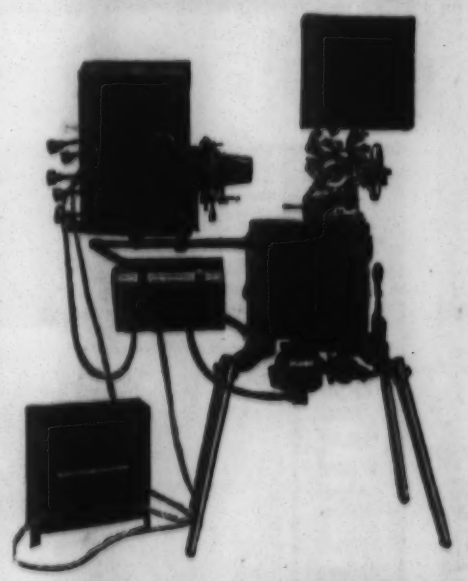

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The End of the Road (Gem-Universal, Nov. 7).—A two-reel drama stased by William Robert Daly, with Fritzie Burnette and Glen White in the leading roles. While the director has gone to lots of trouble to give a realistic representation, and while the play is full of action, the plot itself is rather illogical for those who like to discover these things and is a bit vague where the girl turns up as the wife of Sloane, being rather hard to guess what relation she holds in his household. The acting of Fritzie Burnette is good. The photography is only fair. Dick, a hunter, finds his way to a hut in the mountains, where he asks for a night's lodging. The night of his roll of money tempts the owner of the hut, a thief, to rob his guest while the latter is asleep. The owner's daughter, however, warns Dick, and he escapes. But the daughter is cast out for her treachery, and finds a home with Dick and his mother. Here love comes to the two young folks. Dick is called away, and while he is gone the girl's father returns, and takes her back to her old life, where she bears a child. Her father is arrested for another hold-up and sent to the penitentiary, while Dora, destitute, is adopted by an old lady who introduces her to a friend of Dick's, a Mr. Sloane. Dora marries the latter, and is living comfortably, when her father escapes from jail. He finds Dora, and tells her husband of Dora's past, the shock of this disclosure being enough to kill Mr. Sloane. In the meanwhile Dick has discovered her as the wife of his friend, Sloane, and the latter being removed, the way is cleared for the happy marriage of these old-time sweethearts. F.

Alladin and His Wonderful Lamp (Warner's Special Feature).—A lavish spectacle for the kids and grown-ups, showing this classic from the Arabian nights with all the splendor of Oriental setting. This pleasing fairy tale that we remember fondly from our nursery hours is here set forth most realistically. The plot is logically carried out, the scenic effect and the staging is excellent, and the photography is beyond reproach. We find ourselves in the crowded quarters of a Chinese street. Alladin, finding the magic lamp, and having acquired the wishing ring, wishes for riches, but makes an enemy of the magician, who enabled him to acquire these two powerful charms. He successfully courts and marries the beautiful princess, and is living contentedly when the magician gets them in his power. However, by means of the wishing ring the magician is overcome and a happy life stretches out before the good-looking couple. This brief resume is given for those a little rusty on the story of Alladin. No praise is too great for the beauty and sincerity with which this play is carried out. Elsie Albert as the princess is very attractive. F.

The Last Minute (Selinos-Kleine, Oct. 14).—Arizona Bill receives a message that his old pal, Jim Martin, is dying, and to come to him immediately. Martin dies, making Bill executor of his estate, which he has left to his niece, Clara Morgan. The girl's cousin, Fred West, contests the will. The judge sets the appearance date in court a week from that day. Clara is invited to spend the intervening time at the home of Bill and Betsy, his wife. The disappointed West determines that neither his cousin nor the will shall appear in court, and engages a gang of outlaws to do his dirty work. The night before Bill's journey to town the gang cuts up his wagon harness. While Bill is away trying to secure another vehicle from a neighbor the gang enters his ranch house, binds and gag Clara, steal the will, and carry the girl off to their camp in Arizona canyons, and his wife tells him of the attack. The couple, on horseback, give chase. Bill, going after the will, while his wife sets off to locate Clara. She succeeds in rescuing the girl by shooting her abductor, takes her back home, and leaves a note for Bill to meet them in court. Arizona follows the bandit, who has stolen the will, on board an outgoing train, and, after a violent struggle, succeeds in wresting it from him. Arizona makes his escape by climbing on the roof of the car, and, as the train passes a river, dives off into it. He borrows a horse from a farmer, rides home, finds his wife's mare, gallops to town, arrives with the will in court, presents it to the judge, and denounces the scheming West. This twin-reel melodrama abounds in such stirring action as to make The Last Minute half-hour's grip. The close is particularly thrilling, and reaches a splendid climax in Bill's spectacular leap. The scenery contributed their histrionic best under masculine directorship. The camera man's work was up to the minute. C.

In the Watches of the Night (Warner's Special Feature).—An aristocrat disowns his son for marrying an actress. Getting portraits decorating the walls of her father-in-law's famous ancestors, the young wife declares that she will some day prove an honor rather to the family. The young husband, left to shift for himself, secures a position, but, his salary being insufficient to maintain him, plays the market. He gets caught in a stock deal, involving an immediate payment of $10,000 to retain his margin holdings, steals the sum from the firm, and the market goes against him, loses it. The son calls on his father, and pleads to give him this money, the former claiming that the latter only intends to spend it on his wanton wife, refusing him the money. Prison stares him in the face, the unfortunate speculator goes home and blows out his brains. The efforts of the faithful wife in trying to raise the sum on some borrowed jewels, which proved to be paste, having been unsuccessful, she is now confronted with saving her husband's memory from disgrace. That night she carries his body out into the roadway, turns his pockets inside out to convey the impression that he has been murdered and robbed, and, at daybreak, while the watchman is asleep, enters the office in which her husband had been employed and destroys the damaging evidence of his theft by setting the place afire. This three-reel piece, though lacking in action, offers Marion Leonard an excellent vehicle for her emotional talent, and she rises to the various opportunities offered in a most capable manner. S. E. V. Taylor, the director, could have greatly solidified the film by reducing it to two reels. He has, however, made the most of the literary material offered, and his screen craftsmanship is highly commendable. Photographically, this silent drama excels volumes. Miss Leonard's supporting players performed creditably. The curtain opens where the father passes the widow in mourning without knowing to what extent she went to conserve his son's honor, and without encounter, is unsatisfactory. Stage justice here called for a reward. C.

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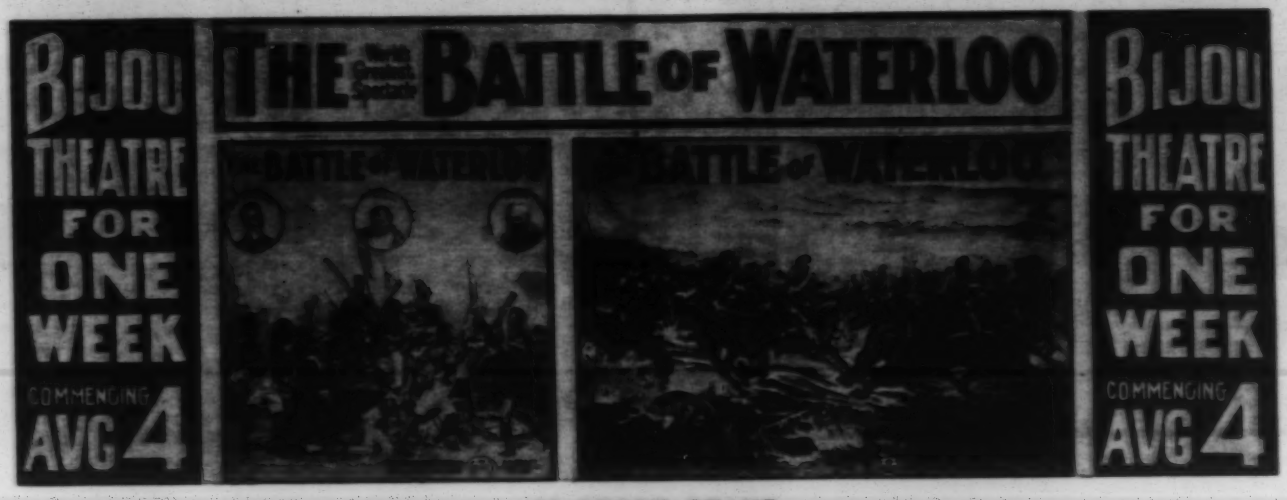


28-SHEET STAND

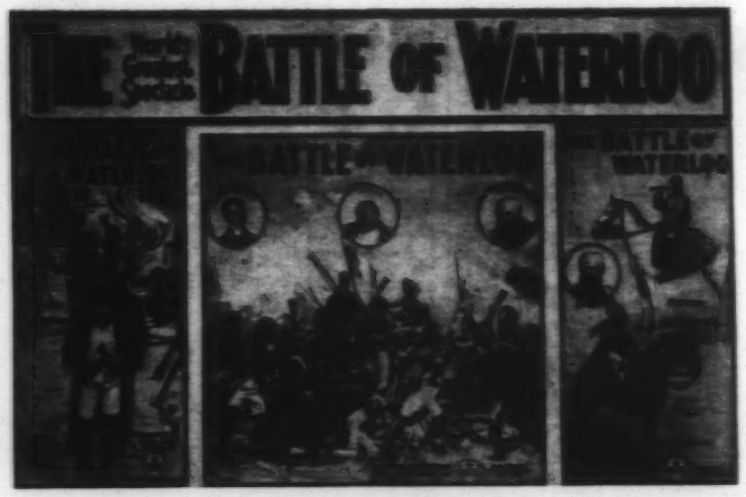
1-SHEET

3-SHEET

20-SHEET STAND

5-SHEET STREAMER

3-SHEET



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The Edison Company has met with unusual success in placing the work of Harriet T. Comstock on the picture screen. Her novels carry us to little known corners of the world, and they contain dramatic stories that are highly filmable. In Janet of the Dunes, the current Edison two-reel picture, reviewed in this issue, the scenes are laid in England, and for this reason it required the best of direction to bring out the atmosphere desired.

CRITERION FOR FEATURES

Is Now Rumored That Biograph Company Has Leased Broadway Playhouse

Rumors still continue to circulate concerning the Criterion Theater, New York, and the big feature combinations. The Biograph Company is the latest to be mentioned as having taken over the Broadway playhouse. Two weeks ago it was stated that the Vitagraph Company had secured a lease on the Criterion, but this brought forth a qualified denial.

The Vitagraph Company, it is understood, is seeking some large Broadway theater to house the forthcoming Vitagraph-Liebler attractions, while the Biograph Company similarly has in view the Biograph-K. and E. features. The plan is to place feature films in the house for which prices as high as a dollar can be charged. Both companies deny, however, that they have as yet secured the Criterion.

EDITOR TO BECOME PRODUCER

Fenner Webb, formerly managing editor of the Los Angeles *Tribune*, is said to be planning an entry in the producing ranks of the motion picture business. Mr. Webb has just declined an offer to become managing editor of one of the Hearst Coast papers and is understood to have given as his reason the fact that he was making a survey of the film field.

Other Los Angeles newspaper men now in the film ranks are raising the envy of their former fellow-workers. W. E. Wing, formerly a reporter on the *Express*, and Paul M. Powell, also a one-time reporter, are meeting with much success in pictures.

HAROLD FOSBERG JOINS SELIG

Harold Fosberg, who for several seasons past has been associated with Belasco's successes, notably The Woman, has become a member of the Selig Stock company and assumed leading roles with that organization. Mr. Fosberg is not inexperienced in film work and is considered a valuable acquisition.

CLIFFORD BRUCE RECOVERS

Clifford Bruce, leading man of the Selig Polyscope Company, who was incapacitated by pneumonia, has thoroughly recovered and rejoined the Chicago Stock organization, so that this has allowed the regular procedure of The Royal Box, which had been stopped because of his illness. In the film Gertrude Coghlan appears in the leading role, her original creation.

RELIANCE ON MORRIS ESTATE

The Reliance Company announces that it is erecting a large studio on the Clara Morris estate, Yonkers, and will soon be taking pictures there. They deny that any other company will use the estate, two recently incorporated companies having issued the statement that they were to use the estate for photoplay purposes. The Reliance studio when completed will be one of the best equipped in the East.

THEATERS TO AID WORKERS

A good wrinkle for exhibitors has been started in Syracuse, where a consumers' organization has secured the permission of practically all the theater owners to run slides nightly asking the patrons to "do their Christmas shopping early." It is the sort of slide that the patron has no objection to, and in fact it raises the exhibitor in his opinion.

Universal to Spend Quarter of a Million Dollars on National Advertising Campaign

At a meeting of the Board of Directors of the Universal Film Manufacturing Company, held on Tuesday, Oct. 28th., it was unanimously decided to appropriate the sum of $250,000.00 from the net surplus of the company, for the purpose of conducting a

Gigantic Advertising Campaign

in behalf of the Universal Program in the United States and Canada. Magazine, newspaper, billboard and street car publicity will be the media employed to drive home to the ninety millions of people of this Continent the truth that the

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EDISON PLAYERS TO FLORIDA

Headed by Directors C. Jay Williams and Richard Ridgely, a company of Edison players left New York for Jacksonville, Fla., on Saturday. The party included Herbert Prior, Mabel Trunnelle, Arthur Houseman, Yale Benner, Mrs. C. Jay Williams, Harry Beaumont, and Bigelow Cooper.

S. S. McCLURE A FILM EDITOR

It is reported in Chicago that S. S. McClure, the well-known publisher, has entered the film field, becoming editor-in-chief of the Vanoscope Company, which it is said plans a specialized educational film service. Mr. McClure is to use his influence in securing the co-operation of leaders in politics, literature, science and education, in placing their work on the screen.

UNIVERSAL FILMS

Levi and McGuinness Running for Office (Imp. Nov. 13).—A capital two-reel farce staged by Sydney M. Golden. The plot centers about a political fight, a timely topic, and is hilariously good stuff. The scenes are well chosen, and the play is run off with lots of snap. The parts of Levi and his wife are excellently acted. The whole rivalry starts with the respective kids of Levi and McGuinness, who engage in a street fight. This is taken up by the mothers of the two kids, and all their mothers' friends, and when their respective fathers come home they at once take sides, and jump into the fight. Each of the fathers now decides to go out for office, in order to get more power, and each is nominated for alderman by their respective parties. Their campaign brings on hot personalities between them, and on election eve they decide to settle the supremacy by a prize fight to a finish. In screamingly funny scenes we are shown the progress of the fight until the ninety-eighth round finds them both ready to quit. Trying to renew the fight outside, they are arrested and locked in the same cell, where they learn, the next day, that they have each polled a vote apiece, while their independent rival has all the other votes. F.

EXCLUSIVE FILMS

The Soul of Man (Solax, Sept. 26).—Having come to the city to complete his education, a young priest, living in cheap lodgings, hears a drunken husband beat his wife in an adjoining room, enters, interferes, and gets knocked down with a bottle. When the police arrives he tells them he is suffering from an attack of vertigo, and, thereby, saves his assailant from going to jail. The man's habits having led him into evil company his pals persuade him to take part in a robbery they have planned, and send him a note, telling him when and where the job is to be pulled off. The priest finds the note through the drunkard's little boy, follows the erring father, and attempts to persuade him not to participate in the robbery. Fearing the priest will inform the police, the desperate man draws a revolver on his savior; but noting the priest's utter disregard for death, is left powerless to pull the trigger, and rushes from the scene. Returning to the lodging house to comfort the man's sick wife, the priest is set upon by the gang. The repentant husband enters, sees the priest's danger, turns upon his assailants, and puts his old pals to the floor and to flight. Later, the priest's influence causes him to reform and lead the straight and honest path. Darwin Karr, Joseph Levering, Violet Horner, and Master Lathrop give faithful and artistic portrayals of the respective characters of husband, priest, wife, and boy, to which they have been assigned, causing the observer to forget the squalid atmospheric setting in which they perform. C.

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LICENSED FILM RELEASES

Monday, Nov. 10.

(Bio.) No Place for Father. Dr.
(Edison) Camping with the Blackfeet.
(Edison) Seth's Woodpile. Com.
(Kalem) The Runaway Freight. Two parts. Dr.
(Lubin) The Locked Room. Dr.
(Pathéplay) Pathé's Weekly, No. 66.
(Selig) Phantoms. Two parts. Dr.
(Vita.) Thieves. Dr.

Tuesday, Nov. 11.

(Cines) The Penalty. Two parts. Dr.
(Edison) The Doctor's Duty. Dr.
(Sec.) The Man Outside. Dr.
(Lubin) A Miracle of Love. Dr.
(Pathéplay) Winter Sports in Switzerland.
(Pathéplay) Siberia's Holy Lake. Tr.
(Selig) Movin' Pitchers. Com.
(Vita.) The Price of Thoughtlessness. Dr.
(Vita.) The Canals of Venice. Tr.

Wednesday, Nov. 12.

(Edison) His Nephew's Scheme. Com.
(Sec.) The Last Laugh. Com.
(Kalem) Our New Minister. Three parts. Dr.
(Pathéplay) Lizard Lore.
(Pathéplay) The Coast of California Near Carmel-by-the-Sea. Tr.
(Selig) Trying Out No. 707. Dr.
(Vita.) An Elopement at Home. Com.

Thursday, Nov. 13.

(Bio.) Mrs. Casey's Gorilla. Com.
(Bio.) Mixed Nuts. Com.
(Sec.) The New Schoolmarm of Green River. Dr.
(Lubin) The Sea Eternal. Two parts. Dr.
(Melies) The Judgment of Buddha. Two parts. Dr.
(Pathéplay) Pathé's Weekly, No. 67.
(Pathéplay) A Slave of Satan. Two parts. Dr.
(Selig) The Child of the Prairie. Dr.
(Vita.) The Right Man. Dr.

Friday, Nov. 14.

(Edison) The Phantom Signal. Two parts. Dr.
(Sec.) The Boomerang. Two parts. Dr.
(Kalem) The Pickle Freak. Com.
(Kalem) Hypnotizing Mamie. Com.
(Lubin) When the Clock Stopped. Dr.
(Pathéplay) Butterfly Preservation.
(Pathéplay) The Slate Industry. Ind.
(Selig) A Cure for Carelessness. Com.
(Selig) The Matterhorn, Switzerland. Tr.
(Vita.) Fanny's Conspiracy. Com.

Saturday, Nov. 15.

(Bio.) His Inspiration. Dr.
(Edison) Getting a Patient. Com.
(Sec.) Alkali Ike's Auto. Com.
(Kalem) Against Desperate Odds. Dr.
(Lubin) Whose Is It? Com.
(Lubin) Badly Wanted. Com.
(Pathéplay) In the Same Boat. Com.
(Vita.) Jerry's Mother-in-Law. Two parts. Dr.

EXCLUSIVE SUPPLY RELEASES

Tuesday, Nov. 11.

(Gaumont) The Bank Messenger. Dr.

Wednesday, Nov. 12.

(Gaumont) Gaumont's Weekly, No. 88.

Thursday, Nov. 13.

(Gaumont) The Heart of a Doll. Com.-Dr.
(Eclectic) The Fatal Plunge. Three parts. Dr.

Saturday, Nov. 15.

(Gaumont) The Fall of Constantinople, 1453. Three parts. Dr.

MUTUAL FILM RELEASES

Sunday, Nov. 9.

(Apollo) (Title not reported.)
(Maj.) The Bravest Man. Com.
(Than.) The Campaign Manageress. Com.

Monday, Nov. 10.

(Amer.) Martha's Decision. Dr.
(Keystone) Small Time Act. Com.
(Keystone) The Milk We Drink. Edu.
(Rell.) The Power of the Sea. Dr.

Tuesday, Nov. 11.

(Than.) (Title not reported.)
(Maj.) (Title not reported.)

Wednesday, Nov. 12.

(Reliance) The Imposter. Two parts. Dr.
(Mutual) Mutual Weekly, No. 46.
(Rell.) The Bracelet. Dr.

Thursday, Nov. 13.

(Amer.) An Assisted Proposal. Com.
(Domino) The Ghost. Two parts. Dr.
(Keystone) (Title not reported.)
(Komic) An Affair of Honor. Com.
(Komic) Biddy on Her Mettle. Com.

Friday, Nov. 14.

(Kay-Bee) Efficacy of Prayer. Dr.
(Princess) (Title not reported.)
(Than.) (Title not reported.)

Saturday, Nov. 15.

(Amer.) The Drummer's Honeymoon. Com.
(Maj.) (Title not reported.)
(Rell.) For Love of a Man. Two parts. Dr.

UNIVERSAL FILM RELEASES

Sunday, Nov. 9.

(Rex) The Haunted Bride. Com.-Dr.
(Crystal) When Duty Calls. Dr.
(Eclair) The Ambystoma.
(Eclair) Oh, What a Dream! Com.

Monday, Nov. 10.

(Victor) The Passerby. Two parts. Dr.
(Imp) On Pine Mountain. Dr.
(Powers) From Mine to Mint. Edu.

Tuesday, Nov. 11.

("101" Bison) Madonna of the Slums. Two parts. Dr.
(Crystal) Oh, You Pearl! Com.
(Crystal) Baldy Belmont Wins the Prize. Com.

Wednesday, Nov. 12.

(Nestor) In the End. Dr.
(Joker) Mike and Jake Among the Cannibals. Com.
(Eclair) Lady Babbie. Three parts. Dr.
(Univ.) Animated Weekly, No. 58.

Thursday, Nov. 13.

(Imp) Levi and McGinnis Running for Office. Two parts. Com.
(Rex) The Missionary Box. Dr.
(Frontier) Caught at His Own Game. Com.

Friday, Nov. 14.

(Nestor) Love, Luck and a Paint Brush. Com.
(Powers) Crackman's Reformation. Dr.
(Victor) His Wife's Child. Two parts. Dr.

Saturday, Nov. 15.

(Joker) Almost An Actress. Com.
(Frontier) The Bond That Binds. Dr.
("101" Bison) "Laska." Two parts. Dr.

Los Angeles, Calif., Oct. 31.

New York Dramatic Mirror:

Wish you would deny statement in the trade papers of last week that D. W. Griffith has general supervision of all Mutual Releases.

HE HAS NOTHING TO DO WITH THE

Keystone Film Company

Mack Sennett, Vice-President and General Manager, has entire supervision of all KEYSTONE PRODUCTIONS.

(Signed) Keystone Film Company
Allesandro St., Los Angeles.

MUTUAL FILMS

Old Folks at Home (Thanhouser, Oct. 24).—A drama showing the sad and sometimes humorous consequences of an old couple changing from a lifelong country existence to the newer surroundings of city life. It is a wholesome play with a good lesson, and is framed with occasional humor. A passer-by, who takes a shanshot of an old boatman and his wife, starts the action. The boatman and his wife are busy working and living happily, when this chance tourist poses the old couple in the midst of their daily labors. This picture the old couple send to their son, a wealthy broker in the big city. The picture of his old parents at work stirs up their son, and he finally wins the consent of his protesting wife for the old people to live in his house. The old couple give up their business, arrive in their son's fashionable house, and are very much out of place. The daughter-in-law disapproves of her husband's parents. Finally she gives an affair at her house, and the old folks are dressed up in style. The sight of the assembled guests, however, and the habits and styles to which they are unaccustomed, clinch their determination; they turn back, put on the old clothes, and return to the country where they are happy. A good film with but little opportunity for unusual acting. The director has given us a convincing atmosphere.

The Van Warden Rubies (Majestic, Oct. 14).—After being reset by a jeweler, the Van Warden's display their priceless gems before their admiring guests. During the exhibition, an automobile accident occurs in front of the residence, and when the hostess and guests, after seeing, from the windows, the injured man taken to the hospital, return to the ballroom, they discover the rubies to be missing. Young Van Warden picks up a bracelet, completing the jewel from the carpet, and as his mania for gambling has thrown him in heavy financial straits, suspicion points to him as the likely thief. The police, failing to throw light on or to make any headway with the case, Helen Van Warden's fiancee decides to do some private detective work, and eventually succeeds in removing the shadow of guilt hovering over her young brother by capturing the guilty thief. Too much film is expended on exposition in this two-reel piece, but when the story finally arrives at a dramatic point it fairly hums with action. Players, director, and camera have made the most of the literary material, and deserve no measure commendation for their efforts. O.

The Silver-Tongued Orator (Thanhouser, Oct. 28).—A laughable farce, thoroughly enjoyable. The photography is fine, the staging good, and there are several interesting scenes of unusual character. The circular of a school of oratory falls into the hands of a grocery clerk with a good job and a good-looking sweetheart. He at once subscribes for the course and starts practising, but his sweetheart, as well as everybody who hears him, objects violently. Book in one hand, motoring with the other, he wanders around. He neglects his job to devote more time to practising, and, of course, is fired. He determines to go into politics, and we next find him at a political clambake, where the leaders are put enthused by his ability and kick him out. Just about here the moral of the story becomes lost, because we see another suitor proposing to his former sweetheart, and, being accepted, but only on the promise of his never becoming an orator. From this we are to infer, since this offering is called "The Silver Tongued," that while oratory may be silvery silence is golden. The scenes showing the clambake are particularly good. James Crews as the oratorically-struck grocery clerk is excellent. F.

How Phillny Won His Sweetheart (Thanhouser, Oct. 28).—This farce, although without much strength of plot, holds the interest from start to finish. Phillny, a motion picture operator at something like seven dollars per week (they say that only when necessary to make a plot), loves a girl, but has been rejected, not because of his looks, nor of his family connections, but because of the seven per, by a very practical and sensible father. We see him back on the job, so indifferent that he runs his films backward. For that he loses his job. He is engaged by another firm to take local events, and starts out with a camera. A fat woman flirting, and a policeman taking a drink (not of water) are his first two scenes. His third is that of one of the local aristocracy making love to his mother's maid. The destruction of this particular length of film nets Phillny all the available cash that particular local aristocrat carried with him. Phillny is discharged for incompetency, but the sight of all that cash wins him his sweetheart. The part of Phillny is well acted throughout. It is refreshing to learn that both Phillny and his sweetheart are what one might call middle-aged. F.

Little Brother (Thanhouser, Nov. 11).—A little one-reel comedy featuring William Russel and Florence La Badie. The play is interesting, the photography average, and the laughable climax is worth while waiting for. The lover and his girl are not able to get off to themselves. They don't manage it on a crabbing expedition, either, where the rest of the crowd do their best to annoy the lovers. Finally, when he misses the only crab she gets on her line that whole day she refuses to speak to him, and we see her soloacing herself with another man. Now for the little brother of the flitting sister who wants 85 for a velocipede, and who offers to restore the lover for that amount. Having gotten the promise, the kid puts some of the crabs in the young man's bed, and when the latter goes to rest that night early, for the young lady won't talk to him, the crabs get him, and he rushes to the beach in agony. At the kid's advice, he swims into the surf to get the crabs to let go their hold, and then the kid brings his sister to witness what he tells her is an attempt at suicide on the lover's part. The lovers are reconciled, and the kid gets his 85. F.

The Campaign Manageress (Thanhouser, Nov. 11).—A typical drama-comedy depicting the successful efforts of a girl to get her sweetheart into office. The direction of the play is creditable, the photography average, and there is a good humorous climax. Edith is the daughter of the local editor, who does not care for Jack, the local candidate for sheriff. Suddenly the editor is taken ill, and it devolves upon the girl to get out the evening edition of the paper. This she does, putting in one peppy article about Jack's rival, Ryan, the only other candidate for sheriff. Ryan comes on boiling, boasting to the crowd at his heels that he is going to horsewhip the author of that article, whom he thinks is Edith's father. Arrived in the office, Edith holds him up at pistol's point, disarms him, and drives him out, an object of ridicule to the expectant crowd. Of course, the public will no longer vote for a man who is worsted by a woman, especially for the office of sheriff, and the way is cleared for the lovers, as the father has no more objection to Jack, who is elected by a large majority. F.

OUT OF TOWN NEWS

MASSACHUSETTS.

John L. Sullivan, former champion pugilist of the world, has entered the picture field as a partner in the Empire Theater, Brockton.

PENNSYLVANIA.

The Hippodrome, York's largest picture theater, has been sold by Samuel S. Lewis and L. C. Elliott to George W. Bennethum, Inc., of Philadelphia. The latter concern operates a chain of theaters in Pennsylvania and Maryland.

ILLINOIS.

Two new moving picture theaters, the Colonial, in Urbana, and the Park, in Champaign, are now being rapidly pushed to completion. Both of these houses are most modernly equipped and have many of the latest ideas in ventilation, sanitation and comfort of patrons, as well as facilities for correct exhibition of the best pictures.

KANSAS.

Wren and Berry, owners of the Airdome and Lydia Marxaret houses in Wichita Falls have just opened the new Majestic, which is a picture house with a seating capacity of 800. They have installed a Unit Orchestra and Pipe Organ, the second of its kind in the South.

Sweaton and Johnson, of Wichita Falls, opened Oct. 18 the new Victoria to motion pictures, and will show only first run pictures.

MAINE.

Portland now boasts of a new theater, the Empire. This is the only ground floor theater devoted to motion pictures in Portland. Manager Leader reports excellent business.

CANADA.

The New Grand, a picture house de luxe, has opened in Montreal to good business. Montreal proclaims it the last word in picture house building.

STUDIO ON HISTORIC SITE

The Helen Gardner Studio at Tappan-on-the-Hudson is located on a site surrounded by historic memories. It contains the road house where Major John Andre was imprisoned after his capture at Tarrytown, and also the point where his execution occurred. The old Harring residence, where Miss Gardner now resides, dates back to the colonial period. It is picturesquely situated on a gentle slope, furnishing wonderful motion picture settings. It was here that the picture of Cleopatra was taken, also those of The Wife of Cain, A Sister to Carmen, and A Princess of Bagdad. A Daughter of Pan is now in preparation.

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Boy Wanted
Reginald's Courtship
NEXT—Porgy's Bouquet—Nov. 3.

CHARLES J. BRABIN
The English Riviera
The Stroke of the Phoebus Eight
A Daughter of Romany
NOW MAKING PICTURES IN ENGLAND
NEXT—The Foreman's Treachery—(2 Reels)—October 17

WALTER EDWIN
A Proposal from—Nobody
A Daughter of the Wilderness
A Woodland Paradise
NEXT—A Face from the Past (2 Parts)—Nov. 7

GEORGE A. LESSEY
A Willful Colleen's Way
In the Shadow of the Mountains
Silas Marner (2 Parts)
NEXT—The Doctor's Duty—Nov. 11.

J. SEARLE DAWLEY
Director—Famous Players Film Co.
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LICENSED FILMS

The Fiancee and the Fairy (Lubin, Oct. 13).—Buried in the romance of the past, Helen cannot find a lover of the present. As her parents have suffered severe financial losses, it behooves her to marry a man of wealth. A young millionaire proposes, but the romantic girl tells him he must wait. Her mother, fearing that some other girl will capture him, points out to Helen the dangers of a possible delay. So the girl, wishing to make her parents' declining years comfortable, accepts the millionaire, and they become engaged. A week later Helen's fiance takes her to his home, and points out his ancestors in the art gallery. The girl falls in love with a picture of a gallant of a few centuries back, and wishes that some kind fairy would send her a lover like him. Immediately the fairy appears, and grants her the wish to call forth her ideal, but also another to send him back. As the girl gazes at her hero in the picture, he steps out of the frame and gallantly escorts her to the lawn where her fiance's guests are dancing. Her ideal positively refuses to "turkey trot," but insists on her dancing the stately minuet with him. When he next complains that her decollete gown is shocking, the romantic girl votes him a "dead one," and, taking advantage of her second wish, sends him back to the frame. Being disillusioned with the ideals of a romantic age, Helen, who has heretofore objected to her fiance smoking, now approaches him and lights his cigarette. A bit of phantasy cleverly arranged. His characters are well delineated by Frances Mann, Kempton Greene, and Albert Macklin. What the piece lacks in action, it more than makes up in charm and newness. The director showed his fine hand, and won. G.

The Hermit's Rose (Kalem, Oct. 13).—Hayden, a miner, objecting to his wife's growing friendship for a gambler, consults his friend, Arapboe, the hermit, when the latter arrives in town to purchase camp supplies as to the best method to pursue. Arapboe promises to help Hayden out of the difficulty. The next day, having constructed a "dummy" gambler, he stands it up in a clearing in the woods, sends a message to the miner's wife that her husband is about to kill a man on her account, and asks her to meet him at once. The hermit then goes to Hayden, tells him his wife is about to elope with the gambler, and places a rifle in his hand. The waiting miner, watching his wife approaching the dummy, shoots at it and knocks it over. The couple think that Hayden has killed the gambler, and their joy, at the realization that it is only a suit of straw, is so great that they become immediately reconciled. William Brunton, Helen Holmes, Lee Maloney, and George Wilkinson work the dramatic ruse to perfection. The big situation is so well handled by the director that, for a moment, the audience, like the husband and wife in the piece, are led to believe the gambler is killed. The camera contributed largely to the success of the piece. G.

Mrs. Upton's Device (Vitagraph, Oct. 13).—At a week's end party an engaged couple quarreled, and the girl returns her fiance's ring. Mrs. Upton, wishing to bring about a reconciliation, persuades her husband to get Walter to make up with Molly, the latter refusing to be moved in the matter. Mrs. Upton springs her little device. Her husband being unable to go to the matinee with her on account of an unexpected business trip, she mails each of the young people one of the tickets, together with a note stating that she would meet him or her at the theater. Walter and Molly sit in adjoining seats, but the girl remains adamant to her sweetheart's smiles till she sees the stage lover quarrel with the heroine. At this moment Walter slips Molly's engagement ring back on her finger, and the remainder of the performance means nothing to them. This slender and simple piece owes its film existence to the competence of the players portraying the several parts, and to the capability of the director in getting his effects. The theater scene is well staged and executed. G.

The Doctor's Secret (Vitagraph, Oct. 22).—An interesting drama with an excellent plot. The interest is sustained and there is an unexpected climax. The photography during the scenes where the theft of the papers is taking place is novel and well done. Dr. Bergmann has discovered a cure for cancer which he plans to leave as a legacy for his son, an infant. His friend, Dr. Von Mirta, learns of the cure and steals into the house and copies the secret. He is caught at it by Dr. Bergmann, but in the ensuing struggle the latter is injured and in a short while dies. His secret is in the keeping of the other man. The latter now adopts the infant son, and with him and his own baby daughter sails for America. Eighteen years later the young people decide to get engaged. It is nearing the young man's twenty-first birthday, and an old servitor of his father's comes across the ocean to deliver a paper, sealed, which Dr. Bergmann had made him promise to deliver on his son's coming to age. Opening the letter, the son finds therein the story of how his adopted father stole the cancer cure secret and how he had died of the shock due to the ensuing struggle. Von Mirta has meanwhile crept into the room and heard read what has been on his conscience these many years. The young man is saved from an embarrassing position by the timely death of the man who has adopted him, and for the sake of the girl he is to marry will not take away the credit for the cancer cure from her father. F.

The Silver Grindstone (Soliz, Oct. 14).—Rushing out of a saloon after a fight with Harry Custer, a miner, Dick Slade, bumps into and knocks Dave Stratton, a drunkard, over a grindstone, on which he is sharpening an ax, breaking it. Infuriated, Stratton picks up a piece of the broken stone to hurl it at Slade when he discovers a vein of silver gleaming through it. Upon inquiry he traces its maker, a farmer, who takes Dave to the mountain side from where he cut the original rock. Stratton discovers a silver bonanza, and the farmer grubstakes him. During the month that Dave has been away, his wife and little girl have been in great need. As the wounded Custer is about to pawn his revolver to help them out, Slade appears, insults Mrs. Stratton, and is knocked down by Custer who is trying to win her from her shiftless, drunken husband. Stratton returns, spreads the news of his El Dorado and gets a gang of miners to help him work the new Grindstone claim. Twelve years later, when Stratton is elected Senator, Dick Slade, down and out, passes his residence, and attacks his daughter. Custer, who is now a friend of the family, knocks him down. The Senator, recognizing Slade, instead of having him arrested, gives him money with which to get a fresh start. Custer, having in the past failed to win the mother, soon after wins the daughter. The director has worked wonders with this inconsistent story, and, together with the efforts of the players, has succeeded in turning it into sterling film. The photographer's fine hand is in evidence everywhere. G.

The Ballyhoo's Story (Vitagraph, Oct. 14).—A pleasure party arrive at an Indian camp, and are entertained by the old chief's recital of the dramatic incidents leading to the death of Red Wing, his daughter. He had promised her in marriage to Black Raven, a hostile chief, in consideration of three ponies as a peace and wedding offering. At dawn, preceding Black Raven's arrival, Red Wing had fled for protection to the tepee of her lover, Little Bear. The hostile chieftain discovers them and compels her father to banish his daughter's favorite suitor to a distant island. Red Cloud, having implored the medicine man to save her, he gives a noxious herb with which to poison Black Raven. Red Wing falling ill, the marriage is postponed, and the chief, seeing his daughter pining away, sends a messenger to Little Bear to return. On his way back to the camp the spirit-broken lover encounters Black Raven, and, in the knife duel that ensues, drags him to the edge of the river, chokes him to death, and throws him into the stream. Mortally wounded, Little Bear attempts to reach his destination, but, growing weak from loss of blood, dies in the forest. Red Wing, despairing at her lover's long delay in returning, steeps the herbs and drinks the fatal draft. The Ballyhoo stoically claims that now the spirits of his daughter and her sweetheart wander together through the happy hunting grounds. An unusually well-directed and thrilling struggle scene marks this film, for which Rollin S. Sturgeon deserves credit. Messrs. Weston, Kunkle, and Lederer's delineation of the Indian characters are highly commendable. A double exposure at the close cannot fail to invite the eye. Photography, exterior work, very good. G.

The Madonna of the Storm (Biograph, Oct. 25).—A moral drama that succeeds in healing a number of souls in a miraculously short time, and for that reason seems unreal. The photography is good, and the acting about the average. The scenes are well staged, but the play lacks continuity and reminds us of the many parts of a labyrinth that are cut out of the one small central portion. The one central plot to this play is the circumstance of an idle clubman wandering down the street where he spies, in a shop window, a picture of the sort to which Mr. A. Comstock holds a special antipathy. Purchasing the reproduction, he by mistake walks off with a picture of the Madonna and child. It being a rainy day he saunters into a saloon and, discovering the mistake of the picture, puts it on the table. Here endeth the central portion of the story. A workman now sees it, and it brings to his vision his patient wife at home, and their baby, who seem to him to resemble the Madonna and child on the picture. And the workman goes home. And then a girl of the streets, with whom the clubman wants to become intimate sees the picture, and it visions to her the time that she left her home and mother a happy, innocent girl. And somehow or other the Madonna looks like her mother. And the girl straight way repents and flies her to a convent. And finally a scrubwoman sees it, and it reminds her of an empty wall in her room, which she proceeds to adorn with the picture in question. The only one who does not benefit by this picture is the idle clubman, who, we presume, returns to his useless ways. F.

Broncho Billy's Bloodmoney (Essanay, Oct. 25).—A Western comedy-drama featuring G. M. Anderson. The particular feature of this play, which has a rather simple plot, is that there are no sub-titles whatsoever, and while this is a feature to be highly recommended, still, where this leads to ambiguity enough explanation should be offered to make the play intelligible. Added to this is the fact that the photography is so poor at times as to make it almost impossible to distinguish the characters apart. The wedding ceremony at pistol's point is a true Western climax. Broncho Billy and a rival are after the same girl. The girl favors Billy, while her father favors the rival. He even decides to marry the girl to the rival at once, and to this purpose sends the latter off for a minister. In impetuous Western style, Billy locks her father in the barn—at pistol point, of course—and rides away with her to another minister. The minister refuses to marry the couple but once more the pistol comes into play, and he begins the ceremony. In the meanwhile the crowd from the ranch are in pursuit, and, arriving before the ceremony is quite completed, are held at bay by that ever useful pistol, and at the same time furnish the necessary witnesses to the marriage. F.

Mother Love (Lubin, Oct. 23).—An excellent little drama of a condition that has arisen in a good many homes and the happy solution thereof. We have nothing but good to say for every feature of this play. The son comes home from college, and falls in love with the pretty nurse, whom he secretly marries. Then he has to go back to college. Quite a while later when the cause of the maid's illness is suspected, she refuses to reveal the fact that she is married, and leaves for home, whence she writes to Bob about her troubles. The time has come for him to tell his parents, but they are unsympathetic, and turn him out of the house. Bob's baby is born, but shortly after his young sister dies. With their baby, Bob and his wife now visit the parental home, where they place their child in the empty crib of the sister who died. Here his parents find it, and the joy of the discovery that they have a grandchild to take the place of their own little one leads to a happy reconciliation. Vivian Prescott and Albert Macklin are excellent as the young couple. F.

Gypsy Love (Pathe, Oct. 25).—This is a one-reel drama, averagely cast and staged. An entertaining series of events lead up to the point where the girl expiates her crime with death, and except for the fact that neither one of the lovers looks very much like a gypsy, the play is satisfactory. However, their make-up is as true to appearance as the following series of events is to every life. The son of every chief falls in love with a girl of the tribe, the latter without a dowry. The chief frowns at the match, and to gain her dowry the girl visits the house of the owner, upon whose ground the gypsies are camping. Later, when her crime is discovered, and her lover wrongfully accused, she confesses to save him, and pays the penalty for her offense—death. F.

Sports in Merrie England (Kalem, Oct. 27).—On the same reel with The Highborn Child and the Beggar are shown an otter hunt, which may be fun for the huntsman, but is hard work for the hounds and the otter. And then we are shown a picture of the militants on parade, but it is impossible to say why this should come under the head of sport, and how England could be merry at the same time. F.

Pathe's Weekly, No. 90 (Pathe, Oct. 20).—Current news, interspersed with many interesting and unusual occurrences, marks this issue. The film offers a parade of 6,000 Boston children at Watsonville, Cal.; the raising of the new Boston city flag on the Commons during Columbus Day; the unveiling of the monument to Ludwig Jahn, the pioneer advocate of physical culture; a thousand live stock exhibit at Marysville, Mo.; the flight around Manhattan Island, in which five aviators competed, and Locky, its winner; the blasting of the Panama Canal is made the object of a celebration and parade in San Francisco; motor racers climbing the mountains around Denver, spurring "Wild Bill" Turner, the winner; the largest locomotive in America hauling sixty-five cars of apples through the State of California. G.

Across Swiftcurrent Pass on Horseback (Edison, Oct. 27).—This is a scenic film of the trail across the mountains, and discloses some beautiful scenery and excellent photography at all times. On the same reel with A Hordet's Nest. F.

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Old and New Tahiti (Melies, Oct. 23).—A recital by an old man of how he saved the present king when the latter was a child. The scene is laid on an island in the Pacific. The staging is poor and the acting indifferent, and the company is too small to give this play an air of reality. When the king was an infant, two terrible Swedes, that don't look anything but Irish, land upon the coast of the island, and by threat of their firearms terrorize the islanders. The old man reciting, then describes how he saved the royal infant, and later overcame the two Swedes. Built with Japan scenic. P.

Grand Opening of the Shichijio Bridge, Kyoto, Japan (Melies, Oct. 23).—An educational feature with views of the opening of a new concrete bridge. The views of the Japanese street crowds is good. On the same reel with Old and New Tahiti. P.

The Winning Punch (Biograph, Oct. 23).—A farce-comedy that will wring a laugh from every one. Well staged with lots of "go" to it. Gertie and Bud to help the church raise a mortgage decide to run a fake. Behind the punch counter the business at 10 cents a glass is very slow. Bud pours a gallon of rum in the punch bowl, and advertises the punch as free. The refreshing effects of this "winning punch" upon the nurses of the tight-laced congregation, and their consequent liberality enable the mortgage to be paid. On reel with A Fallen Hero. F.

A Fallen Hero (Biograph, Oct. 23).—On the same reel with The Winning Punch is another farce-comedy that is realistically staged, but that is a bit far fetched as to the plot. It's the Fourth of July a Saturday is to take place. One of the contestants hires a band to drown out his rival's notes, and the other is aided by the fact that his opponent has a rival in love. This rival manages to annoy the other speaker, thus winning the girl. F.

McGann and His Gotette (Biograph, Oct. 23).—Ikey Goldstein serves a warrant of ejectment on Dan McGann for non-payment of rent. Dan throws the warrant in Ikey's face, threatens to punch his nose, and as a result is arrested and locked up. Mrs. McGann applies to Judge O'Reilly, who issues an order that Goldstein support Dan and the eight little McGanns during their father's stay in jail. Mrs. McGann and the young octette go to Ikey's house while he is absent and devour all his rice cake, jam, and drink up his milk. When the irate Israelite returns and sees the damage done to his larder the McGanns throw the debris of the feast at him. During McGann's incarceration he runs up a caterer's bill of $15. Goldstein goes to the police station to register a complaint against Mrs. McGann and the kids, and the latter presents him with Dan's bill. At the sight of it Goldstein pleads with the police judge to liberate his expensive prison tenant. Judge O'Reilly sets Dan at liberty and the happy ten repair to their humble home. A smile-provoking farce that reaches its climax in the scene where McGann, through the prison bars, displays his palatable enjoyment of the delicacies for which Goldstein will have to foot the bill. The player portraying the Irish character offers a bit of artistry that wins favor with the audience. The little McGanns enjoy the fun as keenly as the kids in the audience. Creditably directed. Half-reel. C.

Reginald's Courtship (Edison, Oct. 21).—A comic film that lacks snap. The situations are humorous, but the play does not go with as much vigor as it should and fails to carry the interest. William Wadsworth as Reggie does not quite enter the part. Reggie tells his boss he wants to marry his daughter Flossie. The boss laughs at him, adding, "You haven't money enough to buy her a minute." So Reggie arranges to meet Flossie that evening and they go off to dine. Every one else in the magazine house is also out, so that when the bill for the dinner is presented and Reggie finds he has left money and keys on his bureau, he can neither pay nor telephone. His last resort is the pawnbroker's, where he gets some money and ill-fitting clothes in exchange for his dress suit. He arrives at the restaurant to find the boss, Flossie having telephoned for her father, alarmed at Reggie's long absence. Reggie is kicked out. F.

The Way Perilous (Rex-Nay, Oct. 21).—A drama of a rather somber nature, but logical and with an excellent climax. The director is to be congratulated on not having the young couple fall into each other's arms in the finale, the story gaining greatly by this. The acting is good. It is a Southern setting. Virginia and Frank are only half in love. She is in love with him, but half in love with a future career which she starts out to carve. Gambling leads to his failing in debt and changing the figures on a check his father sent him. Frank then leaves for the West, his forged check meanwhile being met by Virginia with her remaining pittance, so as to keep the crime from Frank's father. When the latter is taken ill and his son learns of it he comes home, where, in a dramatic scene, he learns that his father, the proud Southerner, is still in ignorance of his misdeed. The parent dies and the young couple, Frank now appreciating the worth of the girl, proceed to make up, but not in the hackneyed manner. F.

The Death Song (Pathe, Oct. 23).—A two-reel tragic drama of unusual strength, somewhat acted, carefully and artistically staged, and clearly and well photographed. A play dealing with the relations of a wife who wants to stay true to her husband and the other man. The acting and the lurid plot leave very little explanation necessary. The wife's part is taken by Asta Nielsen, a German actress, whose acting is superb, not to depreciate the two male parts, which are unusually well handled. Burke, the husband, has been injured, and their pecuniary straits lead his wife to take up professionally her old talent of singing. A composer, Carl by name, predicts a future for her, and takes her on a tour, much to the husband's objection, who exacts a vow from her that she will remain true to him. As the tour progresses, the wife, a tremendous success with the public, becomes more and more fascinated with the composer, but she keeps her marital vow to her husband. The latter has meanwhile completely recovered, and seeks his wife, rendered speechless by his return. He arrives in the room that his wife is occupying, only to find the composer there, he having remained after she left. In a good scene, he orders the composer out, but the latter refuses to go, boasting that Bella cares more for him the composer, and offering to prove it. He then writes a note to her, asking her to come to rehearsal that afternoon, and substitutes it in place of a lover's note that he tells Burke he is going to send. Burke watches the composer at his apartment, but she arrives, having sensed the scheme, and found the note that the composer did not send. The rehearsal of the "Death Song" that the composer has written now sets on, and to accent at looking the man she wants to love, she steals him. Too late her husband understands while we see the sorrowful wife being led off to prison. F.

The Kid Sheriff (Rex-Nay, Oct. 23).—A Western drama with some humorous situations of which full advantage is not taken. The plot, for a one-reel film, takes too long in developing, not allowing time enough for playing the later and more dramatic scenes for all they are worth. The express agent and the sheriff gamble away everything that they have, and decide to hold up the stage coach. This is cheating Reno Bill out of what he considers his privilege, however, and he holds up the hold-ups, but gets nothing for his troubles, the stage having come through without money. Reno Bill now proceeds to make himself objectionably friendly to the girl, who up to now has not complicated matters. This behavior on the bandit's part is observed through his telescope by a good-looking surveyor, who comes to the girl's aid, and captures her aggressor. Taking him to the jail, Reno Bill and the two hold-up men face each other, and the true story comes out. Making himself sheriff, the surveyor puts all three in jail, claims the reward for the capture of Reno Bill, and then claims another reward—the girl. F.

Red and Pete, Partners (Biograph, Oct. 16).—Homan's little girl finds a valuable necklace lost by a woman of wealth. She takes the jewels home to her father, stricken with rheumatism, who, deciding to keep it till he finds its owner, hides it away in a cup on the kitchen shelf. Red and Pete, two tramps, having seen the girl pick up the jewel case, follow her home and, through the window, see where Homan hides it. Red enters the house, muffles the girl to prevent her making an outcry, and, while Pete locks the door on her father, steals the necklace. The rich woman's husband reports the loss to the police, and a detective is sent out on the case. The tramps escape, and Red, claiming to his partner in crime that he did not get the jewels, hides them in his boot. Pete, later discovering the deception, steals them while Red is asleep, and, as he is crawling out of the window, is shot by the latter. Both are arrested, the necklace is recovered, restored to its rightful owners, and the little girl is rewarded. The director has spared no pains in his efforts to turn the story into an excellent film production. In this he is greatly aided by the admirable acting of the little girl in the piece, and the fine character work of the man essaying the part of Homan. Red and Pete's performance is adequate. The photographer did the rest, and well. C.

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